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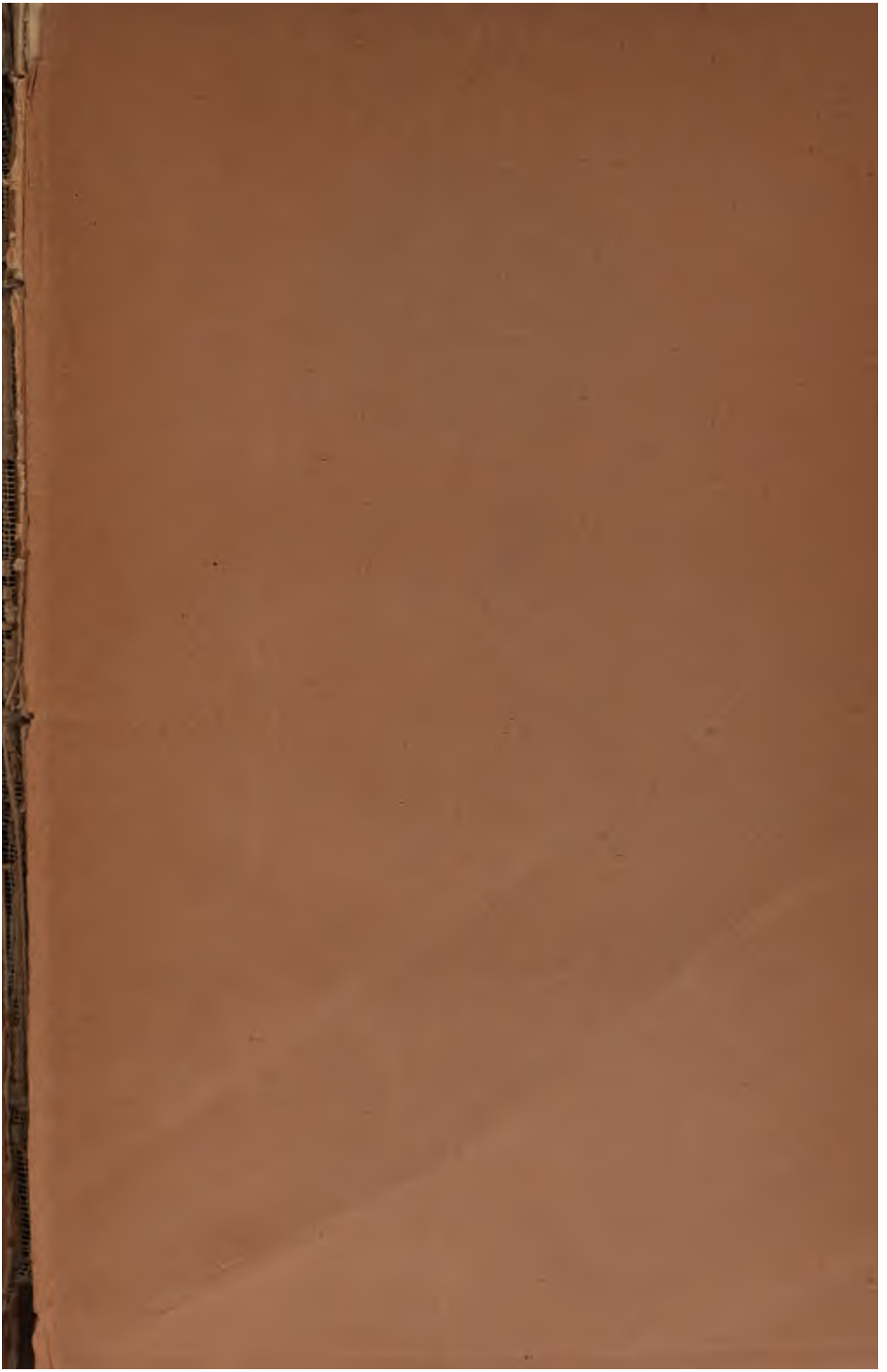

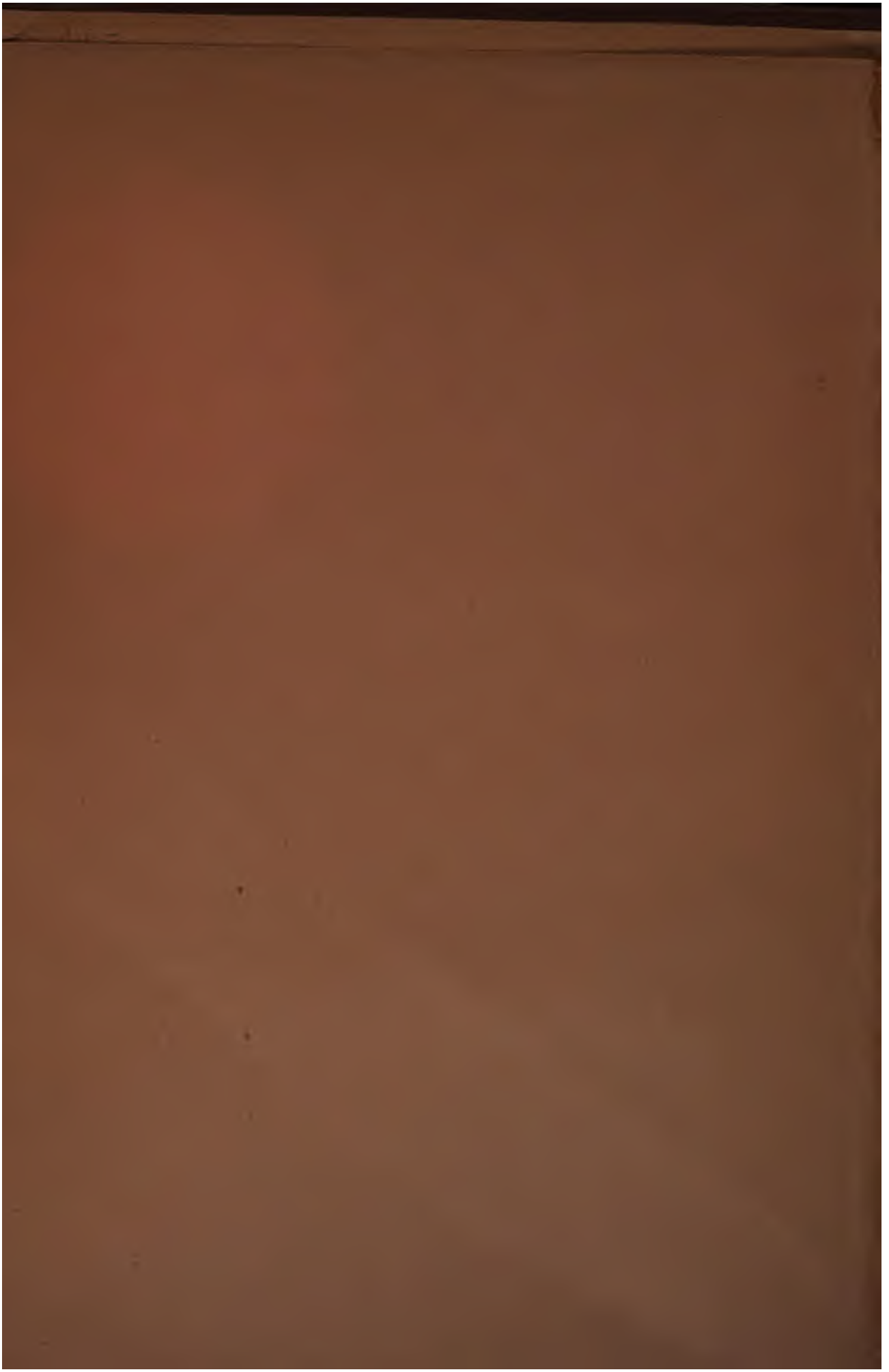

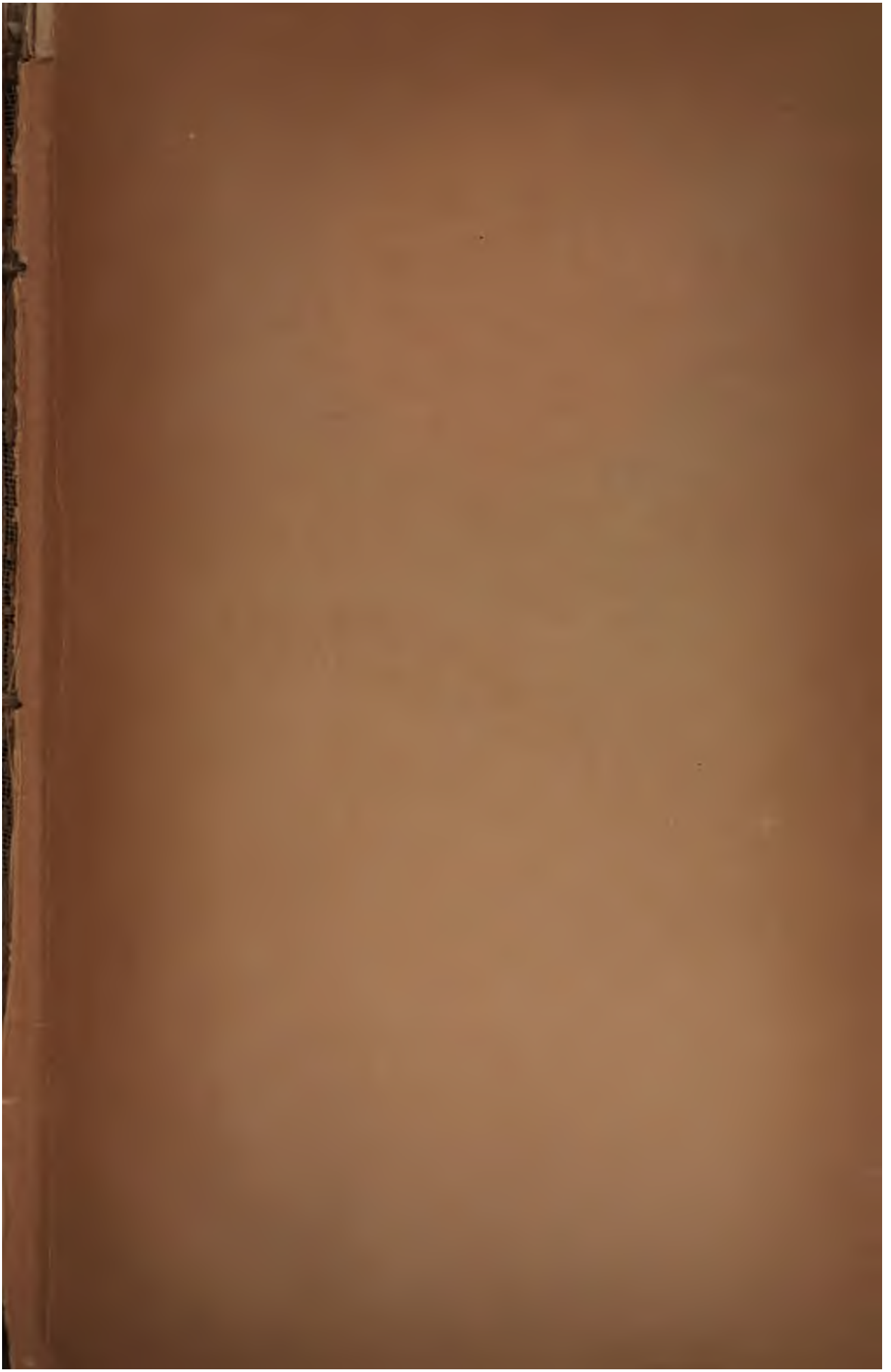

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The Modern Quarterly of Language and Literature

EDITED BY

H. FRANK HEATH

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F. J. Furnivall

Aetat. February 1825

The

Modern Quarterly

of

Language and Literature

Vol. I. March 1898 No. 1.

REINTRODUCTION.

VERY few words seem called for by way of prologue to the *Modern Quarterly of Language and Literature*. It is hoped that it will speak for itself to all those who are interested in literature and scholarship, and that in its catholicity will be found the best warrant for its success. To the smaller circle of students who welcomed the *Modern Language Quarterly* of last year, this publication will wear a familiar face, but it will be recognised as being better proportioned and more carefully arranged than its prototype. Its aims will be the same in spirit, though wider in range, and with the added definiteness which is born of experience. It will remain broad in sympathy and earnest in its endeavour to offer an increasingly efficient means of bringing before all who care for the study of modern literatures and tongues, and see their supreme value for our very existence as a nation, the best work which is being done in this fruitful field of research.

F. J. FURNIVALL, M.A.,

TRINITY HALL, CAMBRIDGE; HON. DR PHIL. BERLIN; BORN FEBRUARY 4TH, 1825.

Founder of 'The Early English Text Society,' 'Chaucer Society,' 'Ballad Society,' 'New Shakespeare Society,' 'Wyclif Society,' Honorary Secretary of 'The Philological Society,' &c., &c.

THIS summary enumeration of Dr Furnivall's distinguished position as the founder of so many literary societies feebly indicates his services to English letters. As regards Older English Literature, it may well be said that for well-nigh half a century has played the part of Fairy Godfather to that coy and neglected Muse, too long the Cinderella of the schools. If now her charms are beginning to receive due recognition, so that those rival princes, the ancient Universities, contend in their wooing of her, it is but fair to pay some tribute of praise to the whole-hearted devotee whose life has been spent in her service. The Cambridge of Dr Furnivall's undergraduate days did nothing to awaken his latent interest in the vernacular literature, and in the usual course Trinity Hall added yet another lawyer to the long list of its distinguished legal alumni. Happily, another Cambridge scholar, genuinely interested in English linguistics, the famous Etonian Cory, whose charming letters have recently been published, induced young Furnivall to show at least some kindly feeling towards the study of language by joining the small band of members of the Philological Society. From that distant time onward he has strenuously laboured in the cause of English. He himself will perhaps write the history of that great Survey of English Speech, which (to the lasting glory of the University of Oxford) will count among the noblest achievements of the century. Those who know the changing prospects of that ambitious enterprise can tell how much it owed to the indefatigable exertions of one enthusiastic champion. Moreover, the actual materials for the work were provided by the founding of the 'Early English Text Society' and kindred societies. English scholars, with their shelves crowded

with the long series of volumes of these societies, need not be reminded of the many treasures unearthed by delvers into the distant past, all working under the direction of their strenuous chief. Hitherto such treasure-trove had been the peculiar property of the wealthy few; the 'Early English Text Society' made it possible for the humblest student to possess himself, by the outlay of a few shillings, of some well-nigh priceless romance, or some pearl of ancient song. Those students have in turn become the workers. To each willing workman a spade has been given; each has done his best; and if at times this best might well have been better, let the hypercritical dilate on the blemishes; those who rightly understand feel grateful even for the apprentice-work in the field of Old English. Pedantic and over-exacting demands or churlish superiority on the part of the Master might easily have scared away many a willing disciple. Aided, however, by such workers as Prof. Skeat, Dr Richard Morris, Dr Murray, W. Aldis Wright, Henry Sweet, Prof. Zupitza, A. J. Ellis, the 'Early English Text Society' has done national service, the value of which, in its own department, cannot be over-estimated. To the English scholar it is unnecessary to point out that Early English literary history has had to be re-written since the Society started on its labours under the all-directing zeal of its untiring founder.

Nor have Dr Furnivall's strenuous activities been limited to these literary labours, which might well absorb any one man's energies. Such works as 'Men of the Times' and 'Who's Who' dwell with equal insistence on his athletic achievements, and on his philanthropic zeal. Whatever he attempts calls forth his whole heart—he gives all or nothing. Strong to love, and strong to hate, he presents a picturesque figure in these decadent days. If there be aught to pardon, there is so much more to praise, and the younger generation of students who know him but as the generous friend and whole-hearted helper would find that London had lost something of its glory, were they to miss the warm and genial welcome of their buoyant Chief. "Yonder social mill" does not always "rub the angles down," or "merge in form and gloss the picturesque of man and man."

In the name of the younger English scholars, and many older ones, we send this birthday greeting to our veteran friend. It is a message of sincere, grateful and whole-hearted affectionate regard.

G.

February 4th, 1898.

"To the Onlie Begetter of
This insuing Sonnet
Mr G. J.
All Happinesse Wisheth
The Well-Wishing Adventurer
In Setting Type. —*J. M. D."*

Whoever ill may wish, I set thy Will,
No Chapman-pedlar, cheapening wares in Hall,
But sharp-Toothed watchdog, that forewarn thee still,
When critic envy on thy rear would fall.
No more be Lamb, but as a valiant Knight
Fitt on thy arms, and with a Harry's state,
Bruising the Herbage, put thy foes to flight,
That from their Knoll's assail the Temple Gate.
Ithuriel, let once more thy Gol-den Lance,
Like Will's, the Will of Archers to defy,
Be brandished in the face of ignorance
Against those arrows that Fortnightly fly.
So doubt shall ne'er prevail my faith to kill;
No Thomas I, although I publish Will.

AN ELIZABETHAN MS. COLLECTION: HENRY CONSTABLE.

It may be of some use to students of Elizabethan poetry if I make a note upon some of the contents of a small manuscript commonplace-book, partly in verse, partly in prose, begun I should suppose between 1590 and 1600, to which my attention has been called by the Rev. Dr Stokes, Librarian of Marsh's Library, Dublin. I am not aware that it has hitherto been described. Its mark in the catalogue of Marsh's Library is V. 3. 5. 57. Possibly all the poems in the MS. may be already in print—I have no time at present to investigate the matter. The following I am able at once to set aside as printed:—
1. "The nearer that the cedar tree unto the heavens grow," by W. Hunnis (or perhaps by Lord Vaux). 2. "Amaryllis was full fair," by Sir E. Dyer. 3. "Like as the dove which seeled up doth fly," by Sidney. 4. "Who hath his fancy pleased," by Sidney. 5. "The seven wonders of England," by Sidney. 6. "My sheep are thoughts," by Sidney. 7. "The lively lark," by the Earl of Oxford. 8. "I have no joy but dream of joy," by Francis Kinwelmersh. 9. "If I could think how these my thoughts to leave," by Sidney. 10. "Sitting alone upon my thought," with the Echo verses that follow, printed by Dr Grosart as by the Earl of Oxford, is here headed "Verses made of the Earl of Oxford and Mistress Ann Vanesor"; the name, which Dr Grosart cannot explain, is *Vanesor*, not, as he prints it, *Vanefor*.

A poem here noted as "made by the Earle of Oxeforde"—"Love compared to a Tennis playe"—is not given by Dr Grosart in his collection of the Earl's poems (Fuller Worthies Library); sixteen lines beginning:

> "Whereas the heart at tennis plays, and men to gaming fall,
> Love is the court, Hope is the house, and Fancy serves the ball."

Perhaps it is somewhere in print without the author's name.

The following are either unknown to me outside the MS., or at the present moment their whereabouts escapes my memory:—

1. A poem by Goodyer, "being prisoner in the Tower," (a prisoner evidently in connection with some conspiracy on behalf of Mary Queen of Scots) beginning:

> "If former good could answer present ill,
> And often well might mend but one amiss,
> My life forepast in love and duty still
> Might salve this fault, for which my trouble is."

2. "Of the Death of the Duke of Norfolk," signed "T. B." [? Thomas Bastard], beginning:

> "The lingering day so often gaped for
> Is come and past; the tragedy is played."

3. The Libel of Oxford, forty-one stanzas of four lines, beginning:

> "And think you I have not a load,
> Because I seem a careless clown."

4. "A man of late was put to death for that he had his part
Of stolen good, should you then scape, that stolen hath my heart?"

Eighty-six lines.

5. Echo song, ten lines, beginning:

> "What can, I pray you tell me, sweet Echo, remedy Love? (*Echo*) Love."

6. "Die, die Desire and bid delight adieu,
Fancy is frail, affection makes thee fond."

Five eight-line stanzas:

7. "Where secret thought must bring redress,
And sorrow breeds relief."

Ten four-line stanzas:

8. I longed long my love to please,
I loathed her to discontent."

Five six-line stanzas.

9. One of the "Willow, willow" songs, beginning:

> "What though by my vows I professed to serve,
> Sing all of green willow."

10. "Fortune hath taken thee away my love."

Twenty-four lines.

11. A long poem of curious local interest, "A true presentment of such recusants and of some faults as are too apparent within Allerton shire, exhibited upon the 15 of May to my Lord of York," giving the names of Popish recusants, men and women.

12. Lines by D. H. and the answer by H. A.:

> "The thing that I do most desire
> Is quiet life and happy end:"

answered by—

> "If wishing might as well obtain
> As it can show what will doth want.'

Perhaps the most interesting part of the poetical contents of the volume is a group of

fifteen sonnets; "H. C." is added at the end. Thirteen of these are printed among Henry Constable's sonnets, but two are unknown to me.[1] I copy them on the chance that they have not already appeared in print:

"My hope laye gasping on his dying bedd,
Faynt with a word, the dart of thy disdayne;
Another word breathed lyfe in it againe,
And stauncht the blood my wounded hope had shed.
Sweete tonge then sith thou canst revive the dead
Thou easily maist aswage a sick man's payne;
What glory then shall such thy power gayne,
Which sicknes, death [health?], which lyfe and death hast bredd?
One word gave lyfe, one word can helth restore;
If no, I live—but live as better no;
More thou speakest not, and if I call for more
More is thy wrath, and thy wrath breeds my woe.
My tonge and thine thus both conspire my smart,
Mine while I speake, thine while thou silent art."

The second sonnet follows in the MS., a sonnet in the collections of Constable—(but here with a different text)—"To the most honourable Ladies the Countesses of Cumberland and Warwick, sisters." It is an experiment in rhyming:

"*To the same Ladyes, in imitation of Petrarch, riming only with two words in eight significations.*

"In Eden grew many a pleasant springe
Of frutefull trees: among which trees were two
Whom God him selfe alotted honour to
More then to all the plants which there did spring.
The season there was ever but the springe,
Whose heate and moysture ay conspired to
Preserve these trees both faire and fruitfull too,
Neare unto whome did run a fower fould spring.
Eache of these pleasant trees a worthy dame,
These sisters two, these two trees fenced soe;
The lasting spring their never withred fame;
The rivers fower, neare whom these trees do grow,
The virtues fower, wherein they do excell
As Paradyse seames ech place wher they dwell."

[1] I have not seen the reprint of "The Poems and Sonnets of Henry Constable," edited by John Gray (Hacon & Ricketts). The reviewer in *Literature*, Jan. 15, 1898, makes no mention of new pieces added.

Henry Constable was a Roman Catholic, whose adherence to his faith brought him into trouble. It is somewhat perplexing to find later in the volume twenty-eight pages of manuscript occupied with prose described as "A short vew of a large examination of Cardinall Allen his trayterous justification of Sir W. Stanley, and Yorck, written by Mr H. Const. and this gathered out of his own draught." If "Mr H. Const." be not Henry Constable, I know not who can be meant. Cardinal Allen's "Defence of Sir William Stanley's Surrender of Deventer" (which applies also to Rowland Yorke's surrender of Zutphen sconce) appeared first at Antwerp in 1587; a French edition followed in 1588. A reprint will be found among the publications of the Chetham Society (xxv., published in 1851). The reply to Cardinal Allen, which is vigorous and searching, is not only loyally English but strongly Protestant in spirit. I must leave the puzzle to students of Constable. Is the reply to Allen really Constable's? Was it sincerely meant? Was it a treacherous device to restore his credit with the authorities? In 1600 King James of Scotland—so Nicholson informed Cecil—received "a book written by Henry Constable"; can it have been this examination of Allen?

Among the prose contents of the MS. volume in Marsh's Library are "Sir Nicholas Throgmorton, his politique discourse touching the Government of this Realm, Epitomised"; "A True Description of Virginia," and some other pieces possibly of interest to historical students. A Latin poem of considerable length is headed "Iter Boreale." I have not yet compared it with the English poem by Bishop Corbet.

Probably some reader better acquainted than I am with Elizabethan verse will be able to name the writers of the English poems which I have indicated by the opening lines. Certain phrases of the lyrical pieces seem to haunt my memory.

EDWARD DOWDEN.

LUKE XIV. 31 IN THE *CODEX ARGENTEUS*, AS AMENDED.*

II. ITS GRAMMATICAL RELATIONSHIPS IN ENGLISH AND ELSEWHERE.

10. WHEN first requested to contribute to this journal an article having reference to Gothic, I felt some hesitation in introducing so venerable a dialect into the company of its vigorous juniors; but I was afterwards relieved by considering that, in virtue of the solidarity, so to say, of all languages and dialects of the same stock, many individual idioms and constructions, as well as broader characteristics, remain identical or similar in all or some of them over very long periods of time; and that, consequently, an appeal to such usages in their older forms, if it did not demonstrate their origin, might at any rate elucidate their history.

11. The construction exhibited by *du wigan ana* and the illustrative passages in my former article is one of unlimited frequency in modern English; and the desirableness of calling attention to it and its nearly-related forms was suggested to me by the absence of reference to them in nearly all of the many school grammar-books I have seen, and the consequent inability of young people under examination to exhibit any acquaintance with them. Koch and Maetzner, indeed, have each collected and classified numerous instances of such constructions; but I do not find that they attempt to throw light on their origin, or to assist the practical teacher by laying down rules for dealing with them. I now venture, therefore, to make a few suggestions towards supplying those desiderata; and as the subject involves a cluster of related phenomena, we will approach it by way of some general considerations.

12. These will all revolve about the adverb in its oldest and simplest forms, together with its variants the prefix and the preposition. Of these three—adverb, prefix,[1] preposition—the grammatical interest lies mainly in their relations with the substantive and the verb. As far back in historic time as we can follow up the Indo-European languages we find that to the verb belonged the disjunct adverb or movable qualifier, and the prefix or conjunct qualifier; to the substantive belonged the prefix (as to the verb) and the preposition. There are still discoverable, however, vestiges of older usages pointing back to an age when the prefix was separate, or at any rate separable, from its verb—perhaps even to still remoter ages when prefix and prep. were not yet distinctly evolved.

13. The reader of Homer, or of a book or two only, will remember instances of what "looks like" (but isn't) the "projection" (par. 6) of a prep.; so that the latter stands towards its subst. just as *ana* stands towards its infin. (*ibid.*). Opening the Iliad at random I see (*η*, 63),—

οἵη δὲ Ζεφύροιο ἐχεύατο πόντον ἔ π ι φρίξ . . . ,
"like-as a ripple from Zephyrus spreads the sea *over* . . . ";

or again, with indirect object (*ζ*, 357),—

οἷσιν ἔ π ι[2] Ζεὺς θῆκε κακὸν μόρον·
"whom-*upon* Jove laid a dreadful destiny."

Such constructions were formerly regarded as exceptional reversals of the natural order of words. But let us hear a modern writer on the subject:—"When a case-ending was found too vague to express the meaning intended, another word was added in order to convey greater definiteness: ὀμμάτων ἄπο is therefore no exception, but the original type. So στήθεσσι πέρι, 'on the breast round about,' would precede περὶ στήθεσσι, 'round about the breast.'[3] Here the author not only describes a phenomenon, but gives a reason for it. As I similarly pointed out, a dozen years ago,[4] the choice of the primitive language-builders lay between an indefinitely large number of "cases" (a frightful alternative) and a few cases of more general meaning, which could be strictly defined at need by collocating "detached particles." Such particles were originally appositional adverbs—the oblique cases of substantives and pronouns being themselves equivalent to adverbs.

14. One step further brings us to the coalescence of adverb with verb by way of prefix; as to which Mr Giles proceeds: "What then of ἀποβαίνει, ἀνέσχον, and other verb-forms, which are combined with words such as accompany noun-cases? Here the adverbial meaning is still retained,—νεὼς ἀποβαίνει, 'from the ship he goes *off*;' χείρας

* The first part of this article appeared in the *Modern Language Quarterly* for November 1897.

[1] We will hereafter add the "postfix."

[2] The texts have ἐπί, without anastrophe: it is supposed to be cut away from θῆκε by wedging in Ζεύς. This so-called *tmesis* is not infrequent in Homer; but sometimes no subst. is affected; *e.g.*, κατ' ἄρ' ἕζετο, for καθέζετο ἄρα, "down he sat then."

[3] Giles, "Manual of Comparative Philology," p. 299.

[4] "Introduction to Gothic," p. 92.

ἀνέσχον, 'they raised their hands *up*.'" The writer does not suspect any formal connexion between the two categories of compounds: I think there is. Let us look for a moment at the construction of the simplest primitive I.-E. sentence. In this the components were arranged in the order,—object (if there was one), prædicate (verb), and subject (which might either be a subst., or be involved in the personal verb-suffix). Reduced to this pattern, with the particle added, my first Greek example reads: πόντον ἔπι ἰχεύατο φρίξ; and the second (putting demonstrative for relative), κ. μ. τοῖσιν ἔπι θῆκε Ζεύς. It is easy to guess what would then happen: ἔπι is in the plight of Mahomet's coffin, and the more powerful verb, the "word" *par excellence*, gradually attracted the particle from the subst. or pronoun and appropriated it to itself.[5] Hence ultimately ἐπιχεύατο, ἐπιθῆκε, ἀποβαίνει (for νεὼς ἄπο βαίνει), with other similar compounds *ad lib.*; and, in speaking, the prefix would be attached to every part of each such verb, whenever it was used in the like relation to a subst. To that very convenient pattern similar collocations would be adjusted, even though no subst. was in question; as, *e.g.*, when the simple verb and its compound were both intransitive; and, again, when the simple verb was transitive, and itself directly governed a subst. or pronoun.[6] Without the powerful assimilating influence of such pattern we might have had ἵζετο κάτα, ἔσχον ἀνά, &c., like στήθεσσι πέρι· for, in spite of Scherer[7] and others, I cannot but think that, in their talk, primitive men, like our very young children, first enounced their principal or generic idea, and after that (not before it) the specific or qualifying idea.[8]

15. But, at a later stage of inflected languages, as case-endings tended to decay both in form and in force, while (par. 14) the old determinative particles, when appropriated by the verb, became less closely related to the subst., the cases of the latter would again need reinforcement for the sake of precision. To avoid clashing with the older particle, the required help would be afforded by using a similar appositional particle *before* the subst. Here, in course of time, it probably lost somewhat of its original form (*cf.* ἄνω, κάτω, ἔξω, with ἀνά, κατά, ἐξ, ἐκ, and Gothic *faura*, *inna*, and *inn*, with *faur*, *in*) and likewise of its purely adverbial character: finally it came to be regarded—no longer as a subordinate determinative, but—as the cause of the subst. being in such or such a case, *i.e.*, as "governing" the subst.: in a word, the Preposition was evolved; and its evolution and wide adoption form one of the weightiest of the second-rate facts in the history of the I.-E. languages; for when cases came to depend for their precise value mainly upon separate particles, case-endings naturally became superfluous; and consequently, in the more advanced analytic languages, *e.g.*, English and French, they have nearly all disappeared. A more immediate consequence, it would seem, was the retardation of the spread of the substantive-prefix. This prefix is probably of secondary or dependent origin; for, I.-E. substantives being derived from verbs, when the parent-verb already had or afterwards assumed a prefix, the derived subst. of corresponding meaning would also have, or (if need were) assume, the same prefix, as a matter of course. But prepositions being at hand, the demand for such compound substs. did not often arise; and in the poets and classical Greek generally, remarkably little use was made of them.[9]

16. For illustrations I have, so far, fallen back chiefly on Greek as the oldest written language of Europe; but we are to suppose the constructions and processes treated-of to date back to a period far anterior to that of the old Greek epics,—a period, indeed, when the European languages had not yet branched off from one another. Hence, notwithstanding the sweeping changes of construction subsequently caused in each language by the growth of the complex sentence and the demands of prosody, we expect to find, and we do find, traces in other languages than Greek of the old usages hereinbefore mentioned. We see a reason, *e.g.*, for the regimen of *tenus* and *versus* in Latin; also for what we shall call the "postfix" in the combinations *mecum*, *tecum*, *vobiscum*, *quibuscum*, &c.; while we frequently meet with the reinforcing prep. preceding the prefix, as in the simple instance, "*e* castris

[5] Compare the similar process in English: *see* note 15.

[6] *See* καθέζετο in note 2, and Mr Giles's ἀνέσχον just above.

[7] "Zur Geschichte," &c., 2nd ed., kap. viii.

[8] *See* "The Mind of the Child," par. 5, in *Literary World* for January 31, 1896.

[9] From an examination of several hundred verses of Homer, I calculate that only one prefixal subst. occurs in about one hundred verses, while there are about eighteen prefixal verbs and twenty-five prepositions. These results do not hold for modern times; there are probably more such substs. in this article than in all the *Iliad*.

exire"; the stages of which, on our hypothesis, would be (1) castris ire, (2) castris *ex* ire, (3) castris *exire*, (4) *e* castris *exire*. In Gothic we sometimes see the particle hovering, as it were, between subst. and verb; *e.g.* (1 Cor. iv. 8), . . . ei weis *izwis miþ* þiudanoma[10] = Lat., . . . ut nos *vobiscum* regnemus, "that we *with-you* may reign"; and "reinforcement" by other particles is sometimes even carried to excess, as in Mark xi. 19: *Us*iddja *ut us* þizai baurg; lit., "*Out*-he-went *out out-of* that city." The same "hovering" of the particle is frequent in A.-S., but nearly always after a pronoun, especially the indeclinable *þe;* as: Þá yrmþa þe *us on* sittað . . . (Wulfstan), "the miseries which *us-upon* rest . . ."; Ic hæbbe of þám stocce þe his heáfod *on* stód (Ælfric), "I have [a bit] of the stake *which-upon* his head stood (= was stuck)"; yet some would write *onsittaþ*, &c.; indeed, our forefathers themselves varied in their practice; *e.g.*, Seo sunne *ymbscýnð* þone blindan (Job), "The sun *shineth-roundabout* the blind man"; but, Godes beorhtnes *him ymbe* scán (Luke ii. 9), "God's glory *them-roundabout* shone."[11] Reinforcement by a prep. is rare: *On* þære róde . . . sticodon *on* mænige arewan (Chron., 1083), "*Into* the rood . . . there stuck-*in* many arrows." The main point of interest, however, is the identity of construction in *ūs on sittaþ*, *him ymbe scán*, &c., and in *πόντον ἐπ' ἐχεύατο*, *ποῖσιν ἐπ' ἰθῆκε*, &c. (par. 14).

17. There are instances, however, in A.-S., in which the particle follows the verb, and others, although rare, in which the particle governs a preceding subst. Both of these constructions survive in modern English. In the case of the substantive the particle still follows in certain petrified colloquialisms, such as "all the world *over*," "all the year *round*." In other instances this construction is merely artificial, *i.e.*, rhetorical or poetical; *e.g.*, "Law and justice he did not care a fig *for*"; or—

> "The wind without blows dreary,
> The fire within burns cheery
> The spacious hearth *upon*."

These particles differ from prepositions in nothing but position. Of pronouns, the personals *follow* their prepositions, except in artificial constructions. With interrogatives, and the relatives *whom*, *which* and their compounds, the prep. in formal composition may precede, but in colloquial style follows: with the rel. *that* it *must* follow (as with *þe* in A.-S.); more generally we suppress the relative and leave the particle. The latter, when following its subst. or pronoun, might be called a *post*-position; but although by our hypothesis (par. 14, 15) the two were originally different, we may be content to regard the latter as a transposed or "projected" preposition. However, the relations between prep. and subst. or pronoun are now of no great interest.

18. It is otherwise with the verb. Here we have to remember, first and foremost, that whatever particle, whether conjunct or disjunct, qualifies a verb, although identical in form with a prep., is an adverb; and, next, that modern English has nearly lost the power of making compounds with native prefixes. We have even lost many such compounds formerly in use. We can no longer say, *e.g.*, *tógán*, but only *go to*, and the like (par. 6). Modern as the latter form of collocation looks, the pattern is probably primitive (par. 14 *in fine*), and is very ancient within the Teutonic itself, as is shown by its appearance both in Go. and in Icelandic, as well as A.-S.; *e.g.* (Go.): Atgaf siponjam ei atlagidedeina *faur* (Mark viii. 6); "He gave to the disciples that they might lay *before*" [*sc.* "the people"];—Quiþands þata iddja *fram* (Luke xix. 28); "Having said this, he went *on-before*"; &c. (Icel.),[12] Bǫrs synir. . . . tóku upp tréin ok skǫpuðu *af* menn (Gylfag.); "Bors' sons . . . took up the trees and made [there]*of* men." So too in A.-S.: Stælhránas beóð swýðe dýre mid Finnum, forðǽm hý fóð þá wildan hránas *mid*; "Decoy-reindeer are very valuable among the Finns, because they catch the wild reindeer [there]*with*."

19. Returning to modern English, we have to face two or three important questions. These relate to the degree of affinity between verbs and their following particles. Do the latter all remain disjunct, or do some become, or tend to become, conjunct, like the prefix? If there is such difference, are there any tests for determining it? and are there any means of representing it to the eye? There is no doubt whatever about the existence of the difference. Some of those particles should and do remain disjunct; others do tend to, and should, coalesce with their verbs, and so become "postfixes." As for tests, that is not an easy matter; but as regards dis-

[10] So printed by Heyne, rightly, as I think; other editors join *miþ* with the verb.

[11] I have borrowed these two examples from Koch; their difference is probably due to the fact that the object in one is a subst., in the other a pronoun.

[12] I am indebted for my Icelandic examples to the kindness of my friend Dr John Lawrence, M.A.

junct particles, the following may serve:—(1) They bear a stress or accent [13]; (2) they may be separated from their verb by the verb's object and other words; (3) they leave the force and meaning of their verbs unaltered; (4) they are powerless to assist intransitive verbs to become passive. With these tests we may clear them out of our way. *By, down, in, off, on, over, through, under, up, with,* and even *to* (in "put the door *to*'," &c.) are, as adverbs indicating position or direction, easily recognisable; but some of them are also and often used with an intensive force, marking completeness of an action: these I sometimes see hyphen'd —wrongly, as I think; but let us consider an example:

> "Jack takes my doll, and, O my stars!
> He pokes her head between the bars,
> And *melts off* half her nose."

Here *off, i.e.*, "quite away" (1) keeps its stress; (2) may be separated from *melts* by a whole phrase ("J. *melts* half the doll's nose *off*"); (3) leaves *melts* unaffected in both voices ("Half the doll's nose *was melted off*"): (4) does not apply, as *melt* is transitive. Other instances are (to use the passive only—see par. 21): "These boots *are-worn through*'"; "The pond *is-frozen o'ver*"; and especially combinations with *up,—eat up', fill up', use up', wind up',* &c. &c.

20. As to the conjunct particle, or postfix, and the mode of indicating it, the analogy of the prefix suggests that it and its verb should be written as one word; but nobody has taken the hint. Many writers, however (or is it the printers?), have had recourse to the semi-uniting hyphen, although, so far as I have noticed, only sporadically, and as often wrongly as rightly.[14] This device, of course, if it can be consistently used, will serve our purpose quite well; but we must first try to discover whether such consistency is attainable, or, if not completely, to what extent. This brings us to the necessity for detecting the particles in question; for which purpose the tests ought to be, and in the main are, the reverse of those in par. 19. For (1) such particles do *not* bear stress or accent; (2) they may *not* be separated from their verbs; (3) they *do* generally affect the force or meaning of their verb; in particular (4) they *do* enable intransitive verbs to assume the passive form and force. Take a provisional example (see next par.):

> "Here lies poor master duck
> That Sammy Johnson *trod'-on.*"

Admitting this instance, *on* (1) is unstressed; (2) cannot take the object before it; *i.e.*, we should not say, "S. J. *trod* the duck *on*"; (3) seems to affect the meaning of its verb; for *tread* (in "tread the deck," &c.) means a series of footfalls, with *on* it means only one: (4) does not apply, as *tread* makes a passive in its own right,—"the duck *was trod'den-on* by S. J." But take an intrans. vb., say *to laugh*, and add *at*, then we can say, "he was *laughed'-at* for his pains," &c. And so the Opium-eater "was *stared'-at, hoot'ed-at, grinned'-at, chat'tered-at,* by monkeys, by parroquets, by cockatoos." In these and similar passives the particle is a genuine postfix (par. 21 *in fine*) and should be hyphened to its verb, or rather, the participial factor.

21. But par. 20 requires some explanation, and especially our "provisional" example; for on closer inspection it does not fully satisfy all the tests: thus (i.) although the *object* cannot come between *trod* and *on*, other words can: we can say, *e.g.*, "S. J. *trod* very heavily *on* the duck," as he assuredly did; and (ii.) the individualisation of the verb is really supplied by the *phrase* "on the duck," or any equivalent. In point of fact, in the active voice, we have to deal with the *preposition.* Suppose we say, *e.g.*, "the children *laughed at* the monkeys' pranks"; then, psychologically, these pranks are the cause (expressed by *at,* &c.) of the laughter; and grammar so far agrees with psychology that it attaches *at* to what follows. In careful reading accordingly we make a slight pause after *laughed*, and we may insert lengthy phrases between it and *at*; as, "the children *laughed* from morning till night *at*," &c. In fact, *laugh* being intrans., *at*, grammatically, "governs" a species of indirect object. We see this more clearly in another class of instances; *e.g.*, "I *paid for* the goods"; "we *sent for* the doctor"; or, to be Miltonic, "A was an Archer that *shot at* a frog"; where *paid, sent, shot* have become intrans. by the suppression of their direct objects, which, however, are still implied in the verbs themselves; for I must have paid *somebody* for *x*; we must have sent *a messenger* for *y*; and A must have shot *arrows* at *z*. In all such instances we must, I think, treat the particles as prepositions, and refuse the hyphen. Then why grant it to the passive (par. 20 *in fine*)? Because passive and active are not simple correlatives here, as they are when the *direct* object of an active verb becomes the grammatical subject of its passive. For prepositional phrases like those above answer to the

[13] Already noted by Koch, ii. 430.

[14] The only school grammar-book I have seen which gives instances of the hyphen'd postfix—though only four—is wrong in three of the four.

oblique cases of the substantives of the old inflexional languages (par. 15 *in med.*); and those old cases are firm conglomerates of which the component parts are not separable. If one of them—the Lat. dative for example—stood as object to an active verb, and it was required to form a passive, recourse was had to an impersonal construction. The constituents of our phrases, on the other hand, are separable, and each has its own modicum of meaning. Hence English can do what Latin could not,—it can make a passive for which the indirect (prepositional) object of the active may be turned into the subject: but instead of clumsy impersonal constructions ("there was a shooting at the frogs," &c.), our linguistic instinct has hit on the happy device of abstracting the sign (*at, for, in,* &c.) of the indirect object from its phrase and transferring it to its verb as a postfix,[15] thus leaving the previously-governed subst. free to be used as subject of the passive formed from the simple verb plus the said postfix. We will write, therefore, "*x was paid'-for*"; "*y was sent'-for*"; "*z was shot'-at*"; "the monkeys' pranks *were laughed'-at*," &c., &c., as prescribed in par. 20; and the composites, *was paid'-for*, &c., are to be parsed as postfixal passive verbs.

22. Looking back, we now see that *du wigan ana* and *du usfilhan ana* (par. 6) are infinitive phrases attaching themselves to the general cases investigated in par. 18-21. What is most curious is that English should exactly agree in this construction with the Gothic and disagree with its former self; for in A.-S.[16] the adverbial particle *precedes* the infin. with *tó*,—Sealde þǽm ádligan *of tó súpenne;* "He gave to the sick man *to drink of;*" etc., etc. This usage persisted till Wyclif's time at least (par. 7), although it had long been hustled and was soon afterwards expelled by its rival. But to what is the change due? Perhaps to Norse influence; for the O.N. dialects might be expected to agree with Go. (par. 3, 4, 9): yet in Icelandic we find both usages:—Ok mun okkr þá hœgt um tal ef okkr er þá leyft *at talaz við* (Laxd. Saga)[17]; "And it will then be easy for us as-regards conversation if it is then permitted us *to talk with* [each other]." This is the Go. form; on the other hand, "Olaf's sailors, when they saw a large troop of horsemen approaching, . . . became silent because—þeim þótti mikill liðsmunr *við at eiga*—it seemed to them a great odds *to have-to-do with*" (*ibid.*): and this form agrees with the A.-S. However, we must take our own form as now current, and for a moment consider its treatment. In this we follow the lines laid down in par. 21. The particle belongs to the infin. and is *pro tem.* an adverb. In the case of the active infin. (with which we may couple the gerund), as in the case of other actives, the particle is to be kept disjunct; for, although it does not maintain its full stress, it may generally be separated from the infin. by an object or a phrase; *e.g.*: "We set up a target *to shoot at*," *i.e.*, to shoot *arrows* or *bullets* at; "Land for sale *to build on*," or "This land to let *for building on*"; *i.e.*, for building *houses*, etc., thereon; "I gave the girls some dolls *to play with*," where we might say, "to play *at school* with"; and so on. In the passive, as before, the particle becomes a postfix helping to make a virtually new verb,—"the dolls were given you *to be played'-with*"; "this land is not *to be built'-on*"; or, as gutter-snipes used to shout after soldiers, "Yah! a shilling a day *to be shot'-at*."

To conclude: I am very sensible of the scantiness of the foregoing inquiry: I have necessarily suppressed much subsidiary matter; but I shall be content if I shall have instigated anyone else to deal with the subject more thoroughly.

T. Le Marchant Douse.

[15] Note how closely this resembles (the order being reversed) the process described in par. 14.

[16] A.-S. really means West Saxon: I have not yet discovered instances in the remains of the other O.E. dialects.

[17] See note 12.

ROLLAND'S 'COURT OF VENUS.'

'The Court of Venus,' by John Rolland of Dalkeith, was printed at Edinburgh in 1575; of that edition only one copy seems to be known, now in the British Museum, and from this the poem was re-edited for the Scottish Text Society by its late secretary, Dr Gregor, in 1883-84. Rolland's poem is not in any sense a great work, but it deserved at least to be correctly reprinted and properly edited. That Dr Gregor's edition leaves much to be desired in both of these respects will be plain from the following notes.

The copyist employed by the editor is probably responsible for a large number of blunders in the text, many of which are

obvious to any one who reads the book with attention, and yet are either passed over in silence or incorrectly explained. Others are of a more subtle kind, and not to be corrected without reference to the original edition. All the passages which seemed in any way suspicious have been collated for me by Mr Walter Robinson, with the result that many of them turn out to be correct in the original: it seems probable that a thorough collation of the whole text would yield more results of this kind.

Apart from these mistakes, however, Dr Gregor's handling of the text is far from satisfactory, and displays remarkable ignorance of the language and metre of the poem. In many cases the original is mutilated, so that the beginnings of lines are lost: these Dr Gregor has attempted to supply, with very poor results. It does not seem to have occurred to him to ascertain how many letters were missing, so that his insertions might at least answer to the space available. In consequence, wherever more than one or two letters have to be supplied, it may be taken as a general rule that Dr Gregor's filling up is wrong; it neither fulfils conditions of space nor (in many cases) yields a metrical line. When the end of the line is defective, he is also frequently at fault, and either prints it as if complete, or inserts words that will not suit the rimes of the verse. A glaring instance of this is pointed out in the note on i. 100-8 below.

The notes in the volume, besides a large amount of irrelevant matter, show some curious misapprehensions of the author's meaning, and most of the blunders of the text are faithfully repeated in the glossary, which, however, does correct some of the more obvious misprints. In giving the correct reading of the text, I have frequently quoted the notes or glossary, or both, as evidence that the editor deliberately accepted and endeavoured to explain forms which on the face of them were wrong or suspicious. Nor is the glossary by any means complete; there are many words throughout the poem which ought to have been included in it, as being far less common than others to which a place has been given.

The punctuation throughout the poem is also bad, as it neither agrees with the original nor conforms to the modern standard. As the author's meaning is usually plain enough, I have left this question untouched. It would also be easy to fill up many of the blanks in the defective lines, but Rolland's work is perhaps scarcely worth so much conjecture.

In the following list of corrections, the reading of Dr Gregor's edition is quoted first, and that of the 1575 edition is preceded by 'Orig.' The number of passages which have to be dealt with will show that the 'Court of Venus' is a book to be used with great caution. It is already responsible for one or two errors in the New English Dictionary, and perhaps only a new edition could make it a safe text to work upon.

PROLOGUE.

1-9. Note on p. 139. 'The meaning is plain, but the sentence is incomplete. It has no apodosis.' There is some truth in this, but the copyist is responsible for a line being left out (see below). The want of a rime to line 7 does not seem to have suggested this to the editor.

1. *Philosopher.* Orig. *Philosophour.*
3. *verie poeticall.* Orig. *verse.*
6. Add the line,

'And that throw heuinlie constellatiounis.

11. *sicklike.* Orig. *siclike.*
16. *flat.* Orig. *fat.*
20. *blythnes.* Orig. *blyithnes.*
22. *ch]olerik is calit of nature.* Orig. *is* crabit *of.*
25. *Sultell* (so in Gl.). Orig. *Subtell.*
30. *Drowpond.* Orig. *drowpand.*
31. *feindill in game or glew.* Note (p. 143), 'cruel in amusement or glee.' Gl. 'Feindill, *adj.* ill-natured.' Orig. *seindill*, 'seldom.'
55. The line should be marked as incomplete.
73. *Quhilk of the self is bot ane liquoure.* So orig., but a word is apparently wanting; perhaps *ane* waik *liquoure.*
87. *haue complexioun.* Orig. *haue* his *complexioun.*
90. *his is.* Orig. *he is.*
108. *stairt.* The orig. is much worn and its reading uncertain, but *stait* is required to rime with *alterait.* *Stairt* is not in the Gl.
115. *Sum lyke Sparhawks, and sum ar sw*[*yne*]. Orig. *Sparhalkis*, and prob. the line should end with *sweir as swyne.*
116-7. These lines are imperfect, and should have been marked as such.
122. *have.* Orig. *haue.*
130. *Cajus.* Orig. *Cayus.*
135. *Titus his sone on Menstrallis set his seill.* Gl. 'Seill, *sb.* soul.' *Seill* = 'happiness'; *cf.* 'gaif his felicitie' (Prol. 178, ii. 239).

155. *are . . . common.* Orig. *ar . . . commoun.*

173. *hedis.* Note, '*Read* he dis.' Gl. 'Dis, *v.* dies.' The orig. has *he di . . .* and the word should be *die* to rime with *policie.*

175. A line has been dropped after this. The whole passage should probably be read thus:—

Sum with tume purse on his Paramouris [prankis]
Sum ar tratlaris, and other part pyke thank [is] 175
Sum ar Pelouris, and part ar fals purse pri[kis] 175*
Sum ar Harlottis, and sum are Heretyk[is.]

Dr Gregor prints 174 as if complete, and lacks 175,* yet he makes no comment on the want of rime which results from this.

178-9. *Sum geuin to gude, and sum ar geuin to [trick]*
Sum traistis in GOD, sum rinnis quic[k].

The second line requires three syllables to complete it. The original rimes were no doubt, '*geuin to* euill' and '*quick* to the deuill.' In his 'Seven Sages' (p. 38) Rolland has—

'Sa vicious and vehement, ay prone to euill
Thow wald rin to get thy intent quick to the Deuill.'

205. *Incontrait* (so in Gl.). Orig. *incontrair.*

211. [*Full of sa*]*vne, and geuin to Geometrie.* Gl. '[Sa]vne (?) *sb.* knowledge.' The word is of course impossible.

222. *Is als contrait, as ane slow to gar dans.* Gl. 'Contrait, *adj.* contrary to.' 'Slow, *sb.* a sloth.' But the orig. has *contrair* and *kow!*

229. *be dantit refrenatioun.* Note (p. 150), 'by cherished restraining,' etc. *Dantit* has evidently its more usual sense of 'subdued'; 'temper and dant himself' occurs two lines above.

242. *Quhilk throw maistrie of Idilnes is di* [ ].

The line should be completed *dreuin*, 'driven,' to rime with *geuin.*

244. *Mannis maneris may oftymes chang[e].*

It is very unlikely that *changé* should rime with *companie*; '*chang[it he]*' is prob. the correct reading.

249. *I couet.* Note (p. 151), 'I desire'; it means 'I desired.'

252. *quhair thair errand no docht.* Gl. 'Docht, *v.* ought to be.' *Docht* has its ordinary meaning = 'where their errand was of no use'; 'could do no good.'

257. *So I infer a many may mak his fortoun.* Orig. *a* man *may.*

273. *that the same reidis or he it is.* Orig. *or heiris* (riming with *effeiris*).

278. *that thay be Correcte.* Orig. *Correctar* (riming with *Reidar*).

284. *ȝe sall the better tak baith the sence, and leid.*

Gl. 'Leid, *sb.* argument.' *Leid* has its ordinary meaning of 'language.'

300, 308. *reprouit.* Orig. *repreuit* (but *reprouit* in 311, 312).

Book I.

10-13. These mutilated lines are probably to be restored as follows:—

[*Kalen*]dis and Nonis war than all gone areir
[*Of that f*]ell Freik quhilk we call Feuerzeir,
[*Quhen Janu*]arie was of his Trone exclude.

The expression 'fell freik' occurs in iv. 666, 707, but neither word is in the Gl.

35. *Pausing.* Orig. *Pansing* 'considering.'

40. *Mittanis that was n[eat].* The missing word is no doubt *meit.*

44-45. *And maist part was my prayers to con Knowit on breist, and Cor Mundum I.*

These two lines are a remarkable instance of the editor's want of insight, as they contain three points which require to be amended, of which he notices only one. In the notes (p. 159), *Knowit on breist* is explained as 'known by heart!' The orig. has *knokit.* There also the word '*cryde*' is suggested to complete line 45, which is no doubt correct, but there is no recognition that 44 is defective as well. That this is no mere oversight is shown by the fact that it is printed in the same form on pp. x. and xiii. of the Introduction, but as it has only nine syllables and must rime with words in *-eit*, it requires little ingenuity to expand *con* to *compleit.* The lines ought to read—

'And maist part was my prayers to compleit,
Knokit on breist, and *cor mundum* I cryde'

58 *To se gif they wald ony nar me draw.*

Gl. 'Nar, *prep.* near.' *Nar* is a comparative = 'nigher,' 'nearer.'

65. *I can noo git perfite affirmatiue.*

Note (p. 160), '*Noo* is a misprint for *not.*' But *git* is also a mistake for *gif*, and both words are correct in the orig.

71. *schaw be Intellectiue.* Orig. *be* my *Int.*

96. *rute of all remeid. Rute* of course is 'root,' but in the note Dr Gregor

quotes Chaucer, *Boke of the Duchesse*, 816-818, the last line of which is 'That was like noon of the *route*'!

100-106. The way in which Dr Gregor has dealt with these lines reveals the astonishing fact that he never understood the structure of the stanza which is used throughout nearly the whole of the poem. This is the common one of nine lines, with the rimes arranged *a a b a a b b a b*. In his hands it becomes — *a b b a b a a b*.

100. *His dowblet was of goldin bruid riche.*
Orig. *buird* (so in 119), and the line should end with *rich*[*t fine*].

103. *Quhilk did resplend as the sterne M*[*erceir*].
There is no star 'Merceir' (probably Mercury is meant), and the rimes require the line to end with *M*[*atutyne*].

106. *With vther stanis quhilk was done* [*fair and fine*].
The line must end in *-eir*, and probably *deir* was its last word.

119. *With buird of gold bordonit.* Gl. 'Bordonit, *v.* embroidered.' Orig. *bordorit.*

122. *Of biggest bind as he thocht best to haid.* Gl. 'Haid, brightness. (Ic. *heid*) (Prof. Skeat).' *Haid* is = 'have it,' just as *dude* (Prol. 628 and iv. 121) is = 'do it,' and *kend* (iii. 611) = 'ken it.' This change of *it* to *-d* is well known in modern dialects, and is fairly common in old Scottish writers; *to it* rimes with *guid* in Douglas, iv. 38, 17. *Cf.* ii. 209 below.

124. *All thortour drawin with taffeteis of blew.* (Orig. *taffateis*). Note (p. 163), "There seems to be a misprint. It should be read, 'All thort ourdrawin.'" *Thortour* is quite correct: *cf. Wallace*, iv. 540, 'a strenth thai maid With thuortour treis,' and *Rauf Coilzear*, 567, 'in ane thourtour way.'

125. *ze gait.* Orig. *ye gait.*

131. *Next twa houn*[*d rache with all expedience.* Gl. 'Rache, *adj.* quick.' *Rache* is M.E. *racche*, 'sleuth hound,' and the combination *hound rache* is impossible.

135. *gret.* Orig. *greit.*

143. *quhairnin was mony pinid.* Footnote, '*Read* pound'; it should rather be *pund*. The orig. has also *quhairin.*

159. *His dowlet.* Gl. 'Dowlet, *sb.* doublet.' Orig. *dowblet.*

167. *He was most like to be ane Philistiane.*
Note (p. 164), 'Philistine was a name applied in the university towns of Germany to those who were not of University education'; [etc]. But the orig. has *Phisitiane* 'physician.'

218. *It is the rite of comfort.* Orig. *rute.*

226 *Guerdoun (said he) of the I court nocht.*
So in orig. apparently, but read *couet*, 'covet,' for *court.*

244. [*B*]*ot sen I the to hir cure vassaill.* Orig. *I* se *the.*

250. *fustrate.* Orig. *frustrate.*

252. This line belongs to the preceding verse.

304. [*All the*] *abute. Abute* cannot stand for 'about'; the orig. has . . . *alure* or . . . *alute.*

305. [*My spi*]*reitis thay feir*, read [*My sp*]*reitis.*

309. *that dois remoue in the.* Orig. *remane.*

341. *thy vndantit barnage.* Gl. 'Barnage, *sb.* courage.' 'Barnage' means 'youth.'

369. *kest his cap ahite.* Gl. 'Ahite, *adv.* in a boisterous manner.' Orig. *alite*, 'a little.'

380. *constante.* Orig. *constance*, riming with *obseruance*, etc.

395. *holdis.* Orig. *haldis.*

397. *Scho feidis me with fude of Lameurie.*
Note (p. 166), "'food of sorcery.' See iii. 481, where it occurs as *Lamenrie.* The word means 'witchcraft, sorcery,' from Lat. *lamiari.*" It is obvious that *Lameurie* and *Lamenrie* cannot both be right, yet the two forms appear together in the Glossary. In this passage it is doubtful whether the original copy has *u* or *n*, but the word is only a different spelling of *Lemanry*, 'amours.' The other passage referred to (iii. 481) reads 'Gif siclik lufe cummis of 3our Lamenrie.' (An explanation of 'Lat. *lamiari*' would have been welcome.)

402. *fenzeirnes.* Orig. *fenzeitnes* (as suggested in the note on p. 166).

435. *Intoxitait.* Orig. *Intoxicait.*

484. *For weill I wait it was neuer his will*
Men for to caus Incline in that behaw.
Gl. 'Behaw, *sb.* behaviour, way of living.' *Behaw* is only an unusual form of *behalf*, 'respect'; *cf.* iv. 18, 'In that behalf thay are Maisteris allone.' The change of *-lf* (= *-lv*) to *-w* is found in a few other forms, as *dawe* = O.E. *dealf*, 'delved' (Wyntoun, i., 1517), also *dowin* = 'dolven' (*ib.*, 1596, in the St Andrews MS.). In later dialect it appears in *caur* = *calver*, 'calves,' and *towmont* = *tolfmont*, 'twelvemonth.'

489-90. *schaw me quhat is the ca*[*is*]
That Salomon wordis said in vane.
ca[*is*] should be *ca*[*us*] to rime with *sawis*; and the orig. has 'sic *wordis.*'

497. *hier.* Orig. *heir.*
503. *Lat we sic by, caus we are Ignorant.* Orig. *sic ly* and *ar.*
516. *Sclandour.* Orig. *Sclander. drawes.* Orig. *drawis.*
553. *aspect.* Orig. *respect.*
557. *sickill and friuolous.* Orig. *fickill* (as suggested on p. 169).
598. *Scandalous.* Orig. *Slanderous.*
624. A space ought to have been left after this line.
642. *ne furder.* Orig. *na.*
663. *With ferce felloun he is rich fair Inuyit.* Orig. *richt fair*, but the whole line would be improved by reading 'With force felloun he is richt sair Inuyit.'
681. [*Wod, ire*]*full, angrie, and rigerous.* There is only room for three letters at most at the beginning of the line, and the orig. has *angrie* crabit *and.*
684. A line has fallen out after this; the stanza has only eight lines.
689. *I soll ȝow schaw.* Gl. 'Soll, *v.* shall.' Orig. *sall.*
709. *Joys I my life, and bruik rowmes in this land.*

Note (p. 173), 'If I enjoy life and have food in this land,' etc., followed by remarks on the legal terms 'souming' and 'rouming,' as if Venus were a cow! The note ends with '*Rowmes* in this passage = means of living.' *Rowmis*, in old Scottish writers, means 'possessions in land,' 'estates,' and has no other sense here.

802. *but mair* no doubt means 'without more delay,' as explained on p. 174, but this does not warrant the insertion in the Glossary of 'Mair, *sb.* delay.'
807. *Saluted him with gretingis condecent.*

Gl. 'Condecent, *adj.* humble'; it means 'suitable,' 'seemly.'

898. *I wald nocht euir the copie to gif fre.*

Note (p. 176), 'I would not grudge to give thee it free.' Gl. 'Wald nocht, would not grudge.' The note is nearly correct; the explanation in the glossary is a hopeless guess. For *euir* the original has *cuir*, 'care'; *cf.* iv. 503, 'I wald not cuir to grant to ȝour peticion.'

915. *With countinance and facts virginall.*

So orig., but the line is a syllable short, and probably *factis* should be read; *-s* is wrongly printed for *-is* in other passages. The Gl. has 'Facts, *sb.* face,' taking *facts* as = *fax*, which again is wrongly explained in the note on i. 50.

Book II.

12. *Quhilk is in Greik ane maister mervelous, And dispute first in all nature of thing.*

Gl. 'Dispute, *sb.* arguer.' The word is not a sb., but a verb, = 'disputed,' the preterite ending being commonly omitted in words of this form —*e.g.*, *couet*, prol. 249; *mitigat*, iv. 223; *cruciat*, ii. 205, etc.

22. *The fift to name and hecht Poete Pitlacus.*

and spoils the metre, and is not in the orig.

25. *emmient.* So orig., but *eminent* should be read.
42. *Of argument, probleme or questioun That ȝe wald haif distrust or recountit.*

'Distrust, *v.* solved, explained.' Orig. *discust*, as might be guessed.

62. *Quhair throw ȝe can not chaip Indignati*[*e*].

Read *Indignati*[*oun*], riming with *narratioun*, etc.; the other rime in the verse is *-ice*, so that *Indignatie* suits neither.

154. This line belongs to the following verse.
161. *Quhairfoir I traist the quader was his weird.*

The Gl. has correctly 'quader, worse,' but the note on the line runs, 'Wherefore I know that was his lot': the omission may have been accidental.

208. *In euerie Camp the proudest man armait His pray was ay, and maid him euer ford.*

Note (p. 182), 'and made himself always forth—*i.e.*, held on his way.' 'Forth' in old Scottish is *furth; ford* is = 'for it' (*cf.* i. 112, *ante*). The phrase is not uncommon, as 'To take him in thai maid thaim redy ford' (*Wallace*, iv. 482), 'To leide the range on fute he maid him ford' (*ib.*, 589), 'Ordourit the feild, and maid thame frelie ford' (Stewart, *Chron.*, 48634).

238. *Ane Nobill king and Campioun.*

So orig., but two syllables are wanting, probably some adjective before *Campioun.*

373. *Flane bellief lawcht on the it war weill set.*

Note (p. 187), 'were an arrow at once to fall on you, it would be well set or fixed.' Gl. 'Flane, *sb.* arrow'; 'Bellief, *adv.* quickly'; 'Lawcht, *v.* light, fall.' *Bellief* is not a possible form for *belyve*, nor *lawcht* for *licht.* The orig. seems to read as above, but the correction is easy—viz., '*Flane bellie-flawcht*,' 'Flayed belly-flaught' (see the latter word in N. E. D.).

376. *Fra top to ta thy bodie wald be let.*
Orig. *wald be* bet ('beaten').

441. *3it he on knais askit ane petitioun.*
Orig. *on kneis.*

497. *oporcitie.* Orig. *oparcitie.*

514. *For quhilk scho askit twelf scoir of Phillippis sine.*
Gl. 'Sine, *sb.* sign, image (?)'; but *sign* in old Scottish could not have this form. The line refers to the price of the Sibylline books, and *Phillippis* is not sing. but plural = Latin *Philippi* gold coins of Philip, so that *sine* is simply the adverb 'then.' The passage quoted from Lactantius on p. 189 contains the words 'et pro eis trecentos *Philippeos* postulasse,' which might have suggested to Dr Gregor the correct explanation of this line.

526. This line belongs to the next verse.

588. *Te enter.* Orig. *To enter.*

601. *the warld hid hing.* Orig. *did.*

631. *held vp his hart alone.* Orig. *alone*, which is required both by sense and rimes (: *done, sone, trone*).

642. *for name ar effeird.* Orig. *nane* (suggested in note, p. 190).

651. *Ta work.* Orig. *To* (?).

696. *Ay gladderand grace all man for to Inspyir.*
Gl. "Gladderand, making smooth—*i.e.*, conferring upon men the power of ingratiating themselves (Prof. Skeat).' This explanation might suit the word 'gluther,' but the orig. has *gadderand*, 'gathering.'

707. *Ane thousand rimes.* Orig. *times.*

775. *I schaw thair mind as thay bid and entent.*
Gl. 'Entent, *v.* intend, mean.' Note (p. 192), 'I show their mind and intention.' The latter explanation is the correct one.

793. *his cumpanie.* Footnote, '*read* her.' Orig. *hir.*

798. *or.* Orig. *and. hier.* Orig. *heir.*

862. *I am ane vncouth Knicht*
Cum fra far landis, and erandis hespeciall
To Dame Vesta.
Gl. 'Hespeciall, *adj.* especial.' The form is a possible one, but the orig. reads *hes special* — *i.e.*, 'and have special errands.'

897. *Preter Ihoms queir.* Footnote, '*read* Iohnis'; it should rather be '*Ihonis*,' a common spelling of the name.

906. *I did not knaw, this was 3eet our port.*
Orig. *3e at.*

924. *Sa weil besene.* Gl. 'Besene, *adj.* worthy of being looked at.' *Beseen* means 'provided,' 'dressed,' etc.

926. *Keipand thame an into perfite ardour.*
Gl. 'An, *sb.* one.' The line refers to lamps, and there is no reason why only *one* should be kept burning; besides, *an* in this sense could be only a misprint for *ane*. But the orig. has *ay*, 'always.'

930. *Thet.* Orig. *That.*

931-2. *Sine Ladie hoip scho past in wit[h Desperance]*
Till that scho come to Dame Vestai[s Mance].
Dr Gregor evidently supposed that the words he supplied could rime with *benewolence*, etc., and that they made the lines of the proper length. The first line might end in several ways; the second ought certainly to have *Vestai[s presence]*.

960. *norine.* It need not have been left to the glossary to correct this to *nociue*, 'hurtful,' as the rime shows the ending to be *-iue*. The orig. has apparently *nocine.*

975. *Quhair I gat not be: ansueir detestine.*
The blunder here is very ingenious; for *be:* read *bot*, the *o* and *t* being broken letters in the orig. The curious form *detestine* occurs again in iii. 369, where it is printed *detestiue*, but the rimes prove *-ine*. Dr Gregor gives both forms in the Gl., 'Detestine, *adj.* definite.' 'Detestiue, *adj.* to be detested or avoided.' ('Detestable' seems to be the meaning in both cases.) He also explains *not* as 'naught, nothing,' which is impossible in old Scottish.

Book III.

1. *The day become with all expedience.*
Footnote, '*Read* be come.' *Become* is past tense of *becum* (M.E. *bicumen*), 'to happen, come about, etc.,' and occurs also in i. 7, 'Quhilk cauld become be nature of sessoun,' but is omitted in the glossary. The proposed alteration is absurd.

3. *Great membris.* So orig. apparently, but evidently *creat*, 'created,' should be read.

36. *And Dalida, and Deuill.* Orig. *ane Deuill.*

43. *Brint Hercules was sa anterous.* Orig. *Hercules* quhilk *was.*

45. *Sliches.* Gl. 'Sliches, *sb.* charms.'

Orig. *slichts*, 'tricks,' but *slichtis* is required to make ten syllables in the line.

46. *Orpheus wist the Quene Euridece.* The orig. has *wife* and *Erudices*, which make both sense and rime.

100. *Gif sum wald seik, or to despyre be schawin.* Gl. 'Despyre, *v.* desire.' As might be expected, the orig. has *desyre;* the *to* seems misplaced.

123. *dekep.* Orig. *dekey* (as suggested in Gl.).

315. *And in the self point is suspensiue.* Orig. *self* that *point.*

319. *Pleis ȝe the same at hir to heir or se.* Orig. *athir*, 'either.'

324. *Quhilk ressoun salbe correspondent.* Note (p. 202), 'which shall be according to reason. *Reason* is governed by *correspondent.*' Orig. *Quhilk* to *ressoun.*

325. *with vult vererund.* Gl. 'Vererund, *adj.* terrible.' Orig. *verecund.*

369. *detestiue.* Read *detestine* (riming with *deuine*); *cf.* ii. 975 above.

396. *ayin.* Orig. *ay in* (as suggested in footnote and on p. 202).

400. *schaw.* Orig. *schew*, 'showed.'

427. *saw.* Orig. *faw*, 'fall' (as suggested in Gl.).

469. *For thay quhilk.* Orig. *For thay* the *quhilk.*

548. *Bot quhen ȝe pleis sic castis ȝe can Inuent;*
Me to defraude with gyle, and circumuene. Gl. 'Castis, *sb.* cases, law-suits.' The word occurs again in iv. 307, *castis cautelous*, explained in the note (p. 211) as 'events full of trick.' *Cast* means 'device,' 'trick,' as in 'But ony cast of fraud or gyle' (Wyntoun, ix. 1964), 'Scho will play ȝow a cast' (Douglas, i. 97, 28).

589. *In latin toung was most faculent.* Orig. *was* ane *most.*

592. *Throw ȝour defait.* Also 650, *Malice, defait.* This strange word is not explained either in notes or glossary. As might be supposed, the orig. has *desait*, 'deceit.'

622. *extirminate.* Orig. *exterminate.*

633. *all ȝour liue.* Orig. *luif.*

727. *Plenit with sport.* Gl. 'Plenit, *adj.* filled.' Orig. *Plenist.*

773. *That pane may be put to Forfaltouris.* Orig. *may be* in*put* (*i.e.*, 'imputed,' 'assigned').

774. *The Partie sythit.* Gl. 'Sythit, *v.* cited.' *Syth* or *assyth* is a well-known legal term, meaning 'to satisfy,' 'give compensation to.' *Cf.* 'Bot that assythyd nocht the party' (Wyntoun, vii. 3006).

788. *Of the thre Kingis richt vicious war.* Orig. *Kingis* quhilkis *richt.*

835. *Antlk storyis.* Apparently so in orig., but *antlk* is an evident misprint for *antik.* Yet it appears in the glossary 'Antlk, *adj.* antique, old.'

867. *with corrupt minded thocht.* Orig. *minde* and *thocht.*

Book IV.

3. *Ruth, Regum in dite.* Gl. 'In-dite, at will, as one pleases.' *In dite* means 'in diction,' 'in composition,' as in 'That fyrst compyld in dyt the Latyne buk' (*Wallace*, v. 540).

145. *Venus beheld the bill geuin Thisbe.* Orig. *geuin* be *Thisbe.*

156. *That my honour faid in ony sort.* Orig. *honour* may *faid.*

201. [ ]*nan solist be gracious also.* Orig. *solist* scho *be*: the line would begin with *We man.*

298. *ȝic.* So orig., but read *ȝit.*

360. *sic thrift and thraw* (corrected in note, p. 211). Orig. *thrist.*

386. *with mony skorne and knax.* As the riming words are *tak, wraik, lak, staik*, it is plain that *knak* is required, and this is what the orig. has. But *knax* is duly entered in the Gl.

418. *sum new burd.* Gl. 'Burd, *sb.* device, plan.' *Burd* has its usual meaning of 'jest,' 'pleasantry.'

419. *This be quhilk was on the Assise Chancellar.* Note (p. 211), 'she who was Chancellor of the Assise.' This is a remarkable instance of missing the obvious. In iii. 918 it is said that the 'Chancellar on syse' was 'the May Tisbe.' How Dr Gregor construed *This be quhilk* is difficult to see; the orig. has *Thisbe.*

431. *deuoir.* Correctly explained as 'duty' in the note, but rendered by 'becomingness' in the Gl.

432. *For him that was all bocht.* Orig. *vs all.*

448. *to come.* Orig. *cum.*

472. *So sweir.* Orig. *To sweir.*

511. *I can no more compell.* Orig. *no* man *compell.*

589. *I dub Knight.* Orig. *I dub* the *Knight; the* = 'thee.'

601. *soir.* Orig. *sair.*

610. *but bald.* Orig. *but baid.*

608-22. The lines which Dr Gregor quotes from Barbour as a parallel to his text make one wonder whether he saw the real meaning of this passage.

650. *wos preparait.* Orig. *was.*

665. *neuer ane blent to me.* Gl. 'Blent, *v.* turned.' The word means 'looked,' 'glanced.'

684. *In my contrair scho grew matilent.* Gl. 'Matalent, *sb.* rage; *adj.* angry, iv. 684.' There is no adj. of this form, and the orig. has *grew* in *matilent*, which also occurs in ii. 332.

718. *gude nicht now feldifair.* Gl. 'Feldifair, a-field I fare, I go away'! *Feldifair* is 'fieldfare,' here used as a term of scorn; the meaning ought to have been plain to any one who had read Chaucer. ('The throstel olde; the frosty feldefare.' *Parl. of Foules*, 364. 'And singe, Go, farewel feldefare.' *Rom. Rose*, 5510. The harm is doon, and farewel feldefare. *Troil*, iii. 861.)

725. *their.* Orig. *thair.*

727. *come.* Orig. *cum.*

741. *with all requeist.* Gl. 'Requeist, *adj.* requisite, necessary.' The word is simply 'request.'

744. *forȝit.* Orig. *forgit*, 'forged,' 'contrived.'

W. A. CRAIGIE.

ALPHONSE DAUDET.

THERE is in every literature a broad stream, undisturbed by the cross-currents of modern invention; and they who steer their craft down this imperial tideway avoid the shoals of misappreciation and despair. Their skill, half conscious of itself, is seldom exercised by the shallows and sandbanks which perplex their more ambitious, less successful contemporaries. On either hand the shore is far away, and he who avoids the swirling eddies of the tortuous backwater commonly reaches home with sails full-set and favouring breeze.

It is by this larger stream of tradition that the work of Alphonse Daudet has travelled to the admiration of the world. Though the creator of Tartarin lived his life in a generation curious of new forms and avid of experiment, though his spirit felt the prevailing curiosity, he took no part in modern movements, and wrote his stories in a perfect detachment from the schools which were his constant interest. Heresies grew into dogmas, dogmas declined into outworn creeds; but Alphonse Daudet only listened impartially to the far-off voice of the siren, and followed his road with resolution and contentment. It is idle, therefore, to find a place for him in any of the schools. He is not a psychologist, since his sense of picturesqueness always overcame his interest in character, and he would endow a hero with a set of new qualities, if thereby he might ensure a brilliant effect. He is not a realist, since, although he wrote with his eye upon life, he transfigured what he saw to suit his purpose. He even escaped the potent influence of his friends, and remained indifferent to the laboured phrase of Flaubert as to Goncourt's sensitive delicacy. While Flaubert spent days of anxious thought in the architecture of a phrase, and well-nigh lost his life in the hopeless struggle for perfection, Daudet's turbid imagination runs riot in many-coloured epithets, and suggests by its swiftness that, like Shakespeare, he never blotted a line. Nor did he understand that desire of self-suppression, that ambition of impersonal artistry which excluded the author of *Madame Bovary* from his work. On the contrary, he is ever anxious to buttonhole his reader, to take him into a special confidence, and to discuss with him the triumphs and failures of his favourite characters. So intimately, indeed, does he reveal himself in his works, that he tempts you to construct a biography from his novels, and though you may be more often than not upon a false trail, you cannot read *Numa Roumestan*, or even *Sapho*, without getting some insight into the author's life and character. Again, he never shared Edmund de Goncourt's anxiety to invent a new literature. Writing from the fulness of a well-stocked brain, he let the phrase take care of itself. He was romantic, of course, but even this statement demands qualification; since his style and purpose were as remote from the Romanticism of 1830 as from the Naturalism of to-day. He never belonged to the school of the red-waistcoat; his machinery was simple, and he knew nothing of stage-trappings or ragged costumes. In brief, he was himself, and far nearer to Le Sage than to Zola.

A critic once said, and Zola has lately repeated the criticism, that Daudet was "hypnotised by reality." He could no

more keep what he had seen from his works than he could exclude himself. But this does not imply the charge of realism. He observed everything because he could not help it. After the fashion of near-sighted people, he was quick to seize a general impression and resolute to retain it. Nothing came amiss to his notebook, and he registered whatever struck his vision—the sit of a coat, the colour of a necktie, the pitch of a voice. Yet he does not seem to have gathered facts for the mere advertisement of his pedantry. His was not the practice of the realists; he did not prepare himself for the composition of a book by an elaborate process of cramming. He did no more than gather suggestions from the memory of the past. The sights he had seen, the sounds he had heard contributed to a general effect, but they were employed at haphazard, and not with a fixed design. Thus it is that his books are *romans à clef*, almost without his knowing it. The habit of reminiscence is inconquerable, and in his own despite he is found putting real men and real women into his pages, so little changed from their originals that recognition is inevitable. *Numa Roumestan* may or may not be a travesty of Gambetta, but *les Rois en Exil* is certainly an echo of the truth, and it is difficult to believe that *le Nabab* has not its foundations upon the rock of reality. If the Duc de Mora be not the Duc de Morny, the two dukes are so manifestly alike as to be indistinguishable, and that Alphonse Daudet should have denied the resemblance only proves how strong was the hypnotism. But it is monstrous to condemn a novelist for plucking the fruit of experience, and each *roman à clef* must be judged upon its merits. The master may trespass upon ground forbidden to the amateur; and as plagiarism is justified by success, so the great are free, if they will, to draw from the life. No one is so rash as to denounce Virgil, and Shakespeare, and Molière as thieves, and it is no blot upon the fame of Dickens that he painted Skimpole. Beyond this, it is vain to dogmatise, and *le Nabab* must be judged on other than historic grounds.

None the less it is true that many of Alphonse Daudet's novels are but his reminiscences in another shape, and there is no lack of material for comparison. *Le Petit Chose* being an imaginative autobiography, it is not strange that the celebrated journey to Paris should have been taken straight from the book of experience. It was a story that Daudet was never tired of telling, and the *Arrivée à Paris* is an echo with variations of the earlier romance. *Numa Roumestan*, on the other hand, is not autobiographical; yet Valmajour, on whose adventures the tragedy turns, comes from the notebook, being, in fact, none other than one Buisson, a tambourine-player, whom Mistral had sent to Paris on the hunt for fame and fortune. The little sketch, *Mon Tambourinaire* is *Numa Roumestan* in the making, and a comparison of the two is enough to show how closely Daudet obeyed the voice of memory. The very phrase of Buisson is the phrase of Valmajour: "Ce m'est vénu de nuit, une fois que z'étais assis sous un olivier en écoutant çanter un rossignou;" in each case you have the failure in the theatre, the collapse at the *café chantant*, and the narrow-minded, hopeful determination to get a signature upon the stamped paper. That is to say, when Daudet sat him down to write *Numa Roumestan* he was hypnotised by the reality of Buisson. But he did not set out to study Buisson, as would the Naturalists, that he might pack him, living or dead, into a book. He merely profited by experience, and finding Buisson ready to his hand, he used him without the alteration of a trait to complicate the career of Numa Roumestan.

He never forgot, he never confused the outward aspects of men and things. If he did not analyse his personages, he knew (and he made his readers know) precisely what they looked like. For him everything was visible and realised. Turn to what book you will, choose the first person that comes, and if the character be either vague or a bundle of attributes, the physical portrait is firmly and lucidly drawn. Take, for instance, the sketch of Bompard, Roumestan's shadow and parasite, born in the same street as the great man, and established in the family like a piece of furniture: "ce maigre personnage à tête de palikare, au grand nez d'aigle, aux yeux en billes d'agate dans une peau gaufrée, safranée, un cuir de Cordoue tailladé de ces rides spéciales aux grimes, aux pitres, a tous les visages forcés par des contorsions continuelles." There is the picture of a man you would recognise in the street, though you might not understand his foolish arrogance and his facility of falsehood. Again, here is the old mother Pilar, a horrible portrait drawn in three lines:—"Vraie macaque à peau déteinte et râpeuse, d'une malice féroce sur des traits grimaçants, coiffée en garçon, les cheveux gris au ras de l'oreille, et sur sa robe de

vieux satin noir un grand col bleu de maître-timonier." There is a woman whom the author has seen, and whose features he has confided to his notebook, while Wilkie Cob—"toute mince, avec une taille jeunette qui faisait plus hideuse sa tête décharnée de clown malade sous une crinière d'étoupes jaunes"—is a worthy pendant. But on every page you get the impression of the thing seen and understood. Now it is the Marais, with its ancient hotels and its busy factories, its narrow stairways, and its smoke-grimed chimneys, that he sketches for your delight; now it is the quay at Marseilles, with its burning sun and mineral-blue sky, where all objects are mirrored and dancing, and where the cries of caged birds mingle with the tinkling of harps. And in the briefest of his descriptions there is this abounding life and bustle, this sense of movement and of joy; he even imparts to his landscapes something of his own sentiment; transformed by his observation, Paris becomes the fairyland of his early hopes, while Ville d'Avray and Savigny assume a boyish enchantment. His Paris, in truth, is less actual than romantic; and thus he has failed where Balzac achieved his most conspicuous triumph. It is impossible to cross the garden of the Luxembourg without thinking of Lousteau and Rubempré. There are many streets whose interest depends entirely upon Balzac's invention. How many worshippers have sought the poor hotel where Rastignac first found Vautrin and inspiration? The house is marked with a tablet where Chateaubriand died, and it is lack of habit, not lack of faith, which prevents us from doing a similar honour to the walls which once sheltered Madame Marneffe, or Baron Hulot, or Madame de Nucingen. Balzac, indeed, re-created Paris in making it the home of his great men and his beautiful women. But we do not think of Fanny Legrand as we cross the Rue d'Amsterdam, and the Marais is not in our imagination the home of the Rislers and the Fromonts. No, for Daudet, and for us when we read him, Paris is the city which the young poet set out from Lyons to conquer, and which he first saw in the grey light of dawn. His personages had there no abiding habitation; they are still too shadowy to oust the phantoms of Balzac or the real heroes of the past.

Indeed, though Daudet loved Paris, and sang many a pæan in her honour, his true sympathy and understanding were in the South. "The Latins once more have conquered the Gauls"—this might have stood for the motto of all his books. The Southerner in Paris, the Parisian in the South, were for him studies of perennial interest. The South with its blinding sun, its ceaseless bustle, its blighting mistral, was always his real home, while the forty years of Paris did not blunt his loyalty. "They ask me if I love and regret Provence," he said one day: "I am dying for it." He was, in fact, the Southerner hypnotised by Paris, and in the depth of his feeling he cared as little for Paris as for reality. He was a Provençal, spinning the gossamer web of fancy in pure forgetfulness of the actual life that buzzed round him in the Rue de Bellechasse. It was in such scenes as the arena of Aps-en-Provence that he best showed his talent—the arena, with its white marble, and sky of vaporised silver, with its swirling dust and mad farandole, with its fife and tambourine, and its abounding gaiety. The crazy cry of the farandole is irresistible. "The head of the dance swayed between the vaulted arches of the first storey, while the tambourine-player and the last revellers were still footing it in the circus. As the dance progressed, the line was increased by all those whom the rhythm swept by force into the train. What Provençal could be deaf to the magic flute of Valmajour? Carried away by the reverberations of the tambourine, the crowd heard it at once on every storey, passing the gratings and the air-holes, and even dominating the noisy exclamations. And the farandole climbed, climbed, until it reached the upper galleries, still edged by the tawny light of the sun." No wonder the dancing figures silhouetted against the sky in the vibrating heat of a July afternoon excited the admiration of the Northern soul, and it is with such a background that Numa Roumestan, the South in person, makes his first appearance. But Daudet, for all his admiration of his own country, does not forget its faults. He pictures it as a land where words lose their meaning in sanguine exaggeration; (truth, says he, depends upon latitude); where promises are lightly made and more lightly broken; where thought does not precede, but only follows the spoken word; where gaiety springs from a turbulent familiarity, a petulant verbosity, which are always in conflict with the hard, thrifty, conventional habit of every-day. Yet these same Provençals, despite their variant passions and conflicting temper, are true classics at heart. They speak an idiom, whose Latinity has resisted all change; the blue and white of their arenas would not have surprised the Athenians who listened to Sophocles; and so strong is the ancient

tincture in their blood, that once in Paris, they must cross the river to delight in the ancient convention of the Théâtre Français. Thus Daudet is reticent neither in praise nor reproach. He acknowledges his compatriots' snobbery with a genial shrug. The man of the South, he says in effect, loses sight of the woman in her coat-of-arms. But it is this admiration of Provence which best explains the novelist's talent and temperament. Not only is Numa forcible, irresistible; even Tartarin, that amazing "Quixote crossed by Sancho Panza," who one moment demands his sword and buckler, and the next clamours for his woollen stockings, is for his creator a figure of sympathy. "Ah! the South is ascending, ascending! Paris is ours! Our hand is upon everything! Play your part, gentlemen! For the second time the Latins have conquered Gaul!" That cry of exalted triumph is the sincerest note of Daudet's work.

The novels of Daudet, then, are memorable rather for their material than for their shape. The writer cared little how he constructed a story, so long as its action was rapid and adventurous. His habit was to sketch a picturesque scene in the first chapter, to introduce his characters, and then to hark back to their previous history. Thus he opens *Numa* and *Sappho* and *Fromont Jeune*, and I know not what other. The method is dangerous, because it is apt to cut the thread of interest at the very beginning. But Daudet seldom cared to hold tight the interest of his romance. Few of his books are novels in the orthodox sense; that is to say, he would rather tell a rambling story than illustrate a philosophic theory by a careful design; his method, in brief, was anecdotic; he ambled backwards or forwards as pleased his fancy, and cared little what happened, so long as he ensured the pleasure of his reader. Goncourt's ambition to squeeze the very pressure of life upon paper never troubled him, and his wayward construction carries you as far from reality as his trick of romantic observation. So, also, he was little zealous in the creation of character. He preferred caricatures to portraits, types to individuals. Now and again he presents a reasoned, consistent personage, and then he makes you regret his apprenticeship to *Gil Blas*. Sapho, for instance, lives a real woman in a real atmosphere. Never once does she do violence to the law of her being. Her desperate devotion springs from her past of easy love and outworn passion, and it is with a human hopelessness that she confesses at last the necessity of rupture. "I have loved too much," she writes; "I am broken; at present I want to be loved in my turn, to be pampered, to be admired, to be caressed." And so she returned to her forger, who would be faithful always, who would give more than he received, and who never would see her wrinkles nor her grey hairs. Here you get the logical development of a logical character, but for the most part Alphonse Daudet's triumphs are won in the realm of caricature. Delobelle, for instance, the incomparable *cabotin*, is an eternal type. He carries on his back all the faults of all his brethren. He is lazy, arrogant, pleasure-loving. Though he scorns the provinces, and is scorned by Paris, yet will he not renounce the theatre and his art. So he marches every day the length of the Boulevard from the Château d'Eau to the Madeleine, twirling his cane, and exacting admiration by his irreproachable attire. His wife and child may work their fingers to the bone, but he will remain faithful to his theatre and his indolence. Though he is never given an opportunity to act upon the stage, he does not cease to act away from it, and his attitudes are the admiration of all the friends with whom he sips his vermouth or gulps his bock. He rises to the supreme occasion of his daughter's death as only the *cabotin* can rise. He reads the announcement in an obscure sheet that "M. Delobelle, formerly leading actor of the theatres of Metz and Alençon, has had the misfortune to lose his daughter," with unalloyed satisfaction, but the real cry from the heart comes after the funeral, when, his voice choked by emotion, he murmurs: "There were two private carriages." Thus the *cabotin* will mouth and whimper till the end of time, and in Delobelle we have the undying type pushed to the very edge of caricature.

So, too, Amaury d'Argenton, the egregious poet of *Jack*, is a travesty of life. Yet he is the *raté* typified, and stands for his class. No quality is wanting to the perfect charlatan. His manners are grandiose, as his verses are contemptible; yet his false magnificence is enough to inspire a genuine passion in the poor heart of Ida de Barancy, who, even when she ceases to love the man, still reveres the poet. Of course the literary salon of M. de Moronval, and the *Revue de Races futures*, are the merest extravagancy, but d'Argenton's bearing is always admirable, and there are still a few ounces of blood in his veins. The venomous hate of success in others, the patent incapacity to achieve anything himself, the fatuous acceptation of worship,—

these are the stock qualities of the charlatan, and in d'Argenton you find them properly combined. But now and again Daudet disappoints all your theories, and draws the character of a man, unburdened with the virtues and vices of all his class. M. de Monpavon, for instance, is a sensitively-realised, firmly-drawn individual, nearer to Twemlow than to Sir Mulberry Hawk, and as he lived his own life, so he marched to his death with a gait which was his and his only.

Though Alphonse Daudet was little touched by the influences of his time, there is one master, his debt to whom is evident. If he was not an imitator of Dickens, he had so keen a sympathy with the author of *David Copperfield*, that he has not been called the French Dickens without reason, and this sympathy is notable less in *Le Petit Chose*, which challenges comparison, than in such composts of irony and pathos as *Jack* and *le Nabab*. The family Joyeuse might have walked straight from the page of Dickens, while M. de Moronval is a cultured cousin of Mr Squeers. Daudet, it is true, replaces the full-blooded humour of Dickens by a gentler irony, but each writer is apt to pack more into his sentiment than it will carry, and the pathos of each is too often an affair of life rather than of literature. And this brings us to the most serious of Daudet's limitations: at times he harrows his reader, with no better reason than the desire of harrowing. The death of *Jack* is so obviously purposed and foreordained, that it cannot squeeze out a tear, and the tragedy of Désirée Delobelle leaves you unmoved. Again, the novelist's style, like his construction, or its lack, savours of the South: it is abundant, swift, coloured. He writes with a vast torrent of words, which carries you along without thought or circumspection. That his French was pure and polished, not even the enthusiast will contend. He used whatever words came to his pen, and when at a loss he did not scruple to invent fresh symbols, or to borrow from the copious language of Provence. It was not for him to forge the burnished phrase, or to mould his periods in polished bronze. He wrote as he talked, with fire, fancy, and imagination, proving himself once more a true meridional. 'You have troubled me,' he once said to Goncourt, 'you and Flaubert, and my wife. I have no style, that is certain. No one born beyond the Loire can write French prose. I? What am I? An imaginator . . . and without you I never should have been bothered by this "chienne de langue."' The confession is too frank, and may be was not meant for print, but none the less it holds a grain of truth.

Alphonse Daudet's life was as romantic as his work, and he was of that temperament which, at all hazards, twists experience into romance. Many a poor boy, no doubt, sets out every year for the siege of Paris with no better arms than a headful of verses, but how few storm the summit of literary fame and material prosperity! Yet Daudet was no more than fifteen when he left Lyons for the capital with unstockinged feet and an empty pocket. If his verses brought him no money they brought him recognition, and he had won some success in journalism and on the stage at an age when most boys are still at college. Moreover, he was fortunate enough to attract the notice of the court, and a secretaryship to the Duc de Morny put him beyond the reach of anxiety. His talent for novel-writing developed later, and it was not until 1868 that he won his first triumph with *Le Petit Chose*. Thereafter his works followed in rapid succession. By 1872 he had created *Tartarin*, and six years later he made himself in *le Nabab* the historian of the Second Empire. And all the while he was beset with a fever for work and for life. He had an insatiable interest in new books, new countries, and new friendships. Until the end he retained a hungry curiosity, which would be remarkable in a child, and which not even years of illness could appease. In fact he remained a child always, as he prophesied in *Le Petit Chose*, the gift of youthfulness was never taken from him. His character, however, is revealed to us all. The one man of his century who found a Boswell, he will be known to future generations as intimately as his books. For the *Journal* of Edmond de Goncourt is in one of its aspects a prolonged and accurate interview with Alphonse Daudet. When M. de Goncourt resolved to commit to his note-book all that he heard and all that he saw, he undertook a labour of infinite self-sacrifice. He was forced to violate his vows of scrupulous, unchanging truth, since hearsay was sufficient to justify an entry in his famous *Journal*, and it seems to have become a common sport to test the master's credulity. So he believed that the bird-cages of Glasgow were always shrouded on Sunday, lest the birds should sing. So he believed that the inhabitants of the Behring Straits read the pages of *Germinie Lacerteux* by a blubber candle. Moreover, he was compelled to represent himself as a gossip, hungry for praise and candid in the record of his friends'

approval. But that is the fate of biographers —to appear ridiculous to a superficial observer. Not even Boswell, the king of them all, escaped the manifest reproach, and he has been denounced by many recalcitrant generations as a drunken parasite, who knew not what he was doing. But being a man of genius he knew perfectly well. He had set out to paint the portrait of his illustrious friend, and he cared not how brutally he sacrificed his own character and his own vanity by the way. The result is that the world is the richer by a perfect masterpiece, and the world (or a part of it) has proved its ingratitude by laughing at the artist. Edmond de Goncourt's fate resembles, at a distance, Boswell's own. His purpose was to portray not one man but a generation, and if in the performance he incurs ridicule he has none the less placed us under an incalculable debt. But there is no question that the supreme achievement of the book is the picture of Daudet. In a sense, Goncourt's *Journal* is the masterpiece of his friend. Before Daudet came upon the scene, the record is grave, pompous, and sometimes dull. But no sooner did Goncourt meet the author of *le Nabab* than he became the protagonist in the drama, and henceforth it is round Alphonse Daudet that the other actors play their parts. Wherever it is, in Paris or at Champrosay, Daudet talks and talks and talks, as only a southerner of energy and spirit can talk. Now it is literature that interests him, now the theatre; now he is persuaded to unfold his reminiscences, to tell stories of the Paris before the war, of Villemessant and Barbey d'Aurevilly, of Gambetta young and the Duc de Morny old. Or he will hasten back to his still earlier youth, and cap M. Zola's stories of poverty and privation. But he is always alert, vivid, and in the right key. If he wrote like a *causeur*, he talked like a man of letters, and the world is fortunate, indeed, to have preserved by the patient pen of M. de Goncourt several volumes of his incomparable conversation. In the *Journal*, too, you may note Daudet's undaunted cheerfulness despite the malady which oppressed him for many years. You may note his ceaseless interest in his own life and the life of others. Activity being for him but an eager reminiscence, he could still discover and discuss the activities of happier men, he could still remember the restlessness of his own youth. In the years before the war, he told his interviewer, "he did nothing, he only had a desire to live, to live actively, violently, clamorously, a desire to sing, to make music, to course through the woods with a bottle of wine in his head." At that time, he declares, he had no literary ambition, but only the instinct to record what he saw and felt. After the war he set himself to work, and with work was born ambition; and now at last the ambition is satisfied by a shelf-full of novels. But we are left with a regret for the dimmed eye and the silent tongue. The best of Alphonse Daudet was still himself, for he was less an artist than a temperament.

CHARLES WHIBLEY.

CHRIST CHURCH FRAGMENTS OF MEDIEVAL FRENCH DISCOURSES ON THE TRUE VINE AND ON THE PATERNOSTER.

THE following homiletic fragments occur on a single piece of vellum used by a sixteenth century binder for the guard of a MS. Latin bible of ordinary fourteenth century type, now in the library of Christ Church, Oxford, where I first copied them some years ago. The hand is a good clear rather small book hand apparently of the later thirteenth century, and the writing is on pages of double columns of fifty-one lines each—thus arranged:

Back coll. 7 + 8 : coll. 1 + 2.
Front coll. 3 + 4 : coll. 5 + 6.

What is left of coll. 2 and 3 is slight, as all but a bit at the top is pared away, and coll. 1 and 4 have suffered badly also; the other coll. are fairly well preserved, in spite of the leaf having been pasted down on one side to the bare boards of the binding by the miserable workman into whose hands the French MS. had fallen. There is a scribble, like 'hujus 8,' between coll. 4 and 5 near the top.

The first treatise or discourse to the reader ends on column 7, where the second on the Paternoster begins and goes on as far as our fragment takes us. If continued on the scale on which it begins, it would be of some length. I have not traced these pious and hortatory pieces, but simply leave them to scholars better skilled than I am in the medieval, devotional vernacular literature of France and England in the thirteenth and

fourteenth centuries, who will no doubt readily identify them. F. Y. P.

COLUMN 1.

auxi, q' li a fet le chief' maueis & li a fet briser sa j'une
q'est g^{nt} pechie: & se il se sa prist plui seul & puet che
loir. Mes il veut auoir compaignons q auxi facēt come
li. li queus il tret de bien fere et meine auuec soi
en en
fer. Car il lour fist briser lour junes & faire les
glot oni
es. dent il se gardissent: se il ne fussent les mauueis
compaignies. Car cel beueur et cil lecheur entre les au
tres maus quil font. Vn pechie q'est ppremēnt
mestier,
au diable. q^{a}nt il retraient de bien fere. Il dient
quil
ne puent juner. mes il mentent Car p . . . am^{o}de
dieu lour a ceo fet dire. car se il amassent taut la v'
raie gloire du cel: come il font la vraie gloire du
[mon]
de. auxi come il junent p^{o} lour besoignes tems [ ]
taut q'a nuit: auxi junassent il bien in se [ ]
p^{o} dieu: si tant lamassent. Mes il son t come li]
enfant q'veut toute jo^{rs} auoir le [.]
dois sauoir q auxi come len [fes .]
magier: auxi pecche len [ ]
ces genz q' tant aimen [t et gastor]
le tens en oiseuses [poles]
pechient en mlt d [ ]
gastent le tens & l [ ]
nuit io^{rs}: & de io^{rs}m [ ]
le p phete. Car le [
dieu loier & p'er [
Veroit sener: dor [
& son suite oir: [
tens. & la nuit & l[e ior
fet mlt de maus [
& dit om mlt d[e
chetif' son to [
ce dieu . & gra . . [
branche est de mag [
mesure. Cist [
come fet le glou[s
de garder su [
to. Car mlt [
mlt des genz g^{ū}z [
voult ap'ndre cil d [
mlt demani [
selonc la ch [
lonc lo^{o} phisis [iens
trs selonc oe q le [
perit & sel[onc ceo q
char: si com [
Car il font de [
reson [
nu san [
voelent tem [
ne prient ten [
q' sont martirs

COLUMN 2.

tam [ ]
mesure [
Et une a [
Cist ne tient [
ñēt ont tel [
& com̄an [d
bourse [ ]

The rest cut away.

COLUMN 3.

[ ]ouler
[ ]en. & a
[ ]list om a
[ ]ceoq'g^{nt} li ang
[ ]epreme Sa
[ ]pechie
[ ]nt et

The rest cut away.

COLUMN 4.

sostener ne porter. Q^{nt} il en va: il voit & oit &
ple bien & entent. q^{nt} il reuient il a tut ces pdz
come cel q'na ne sons ne raison. ne memoire. Tiex
sont les miracles q li diables fet. Et queux lescons
i list il: toute ordure . oni aprent gloutonie. leche
rie . jurer . piurer . mentir . mesdire . renoire dieu
mescontrer . barattez & trop dautres maneres de
pechier. La sourdent les tencons. les mellees.
les homicides. La apr^{nt} om a embler & a pendre
[L]a tau'ne est vnne fosse a larons. & forteresce au
[di]able p^{o} guerroier dieu & ses sainz. Et cil q les ta
[uernes] soustienēt: sont ptenieres de tous les
pechez
[q' sont fe]tez en lour tau'ne. Et certes si om i
disoit ou
[fesoit t]ant de honte a lour pere ou a lour mere
[terriens] tous come home i fet a lour pere du
[ceil & ason fils]et aus sainz de padis. mlt seu
[rement autre garde & aut] re conseil mettroient q'l
ne fōt
[a fin de fere tiex maus c]esser.
[*26 letters, new paragraph*]e: il esteut quil sache
27 letters]ele ele seit & dout
27 letters C]ar il auient q la pole
]male: & si rauient
]mauueis quoer. &
]pechie g^{nt} p^{a}ceī.
c. 27 letters]le & polie. Ore dois
,, ar]bre q' dieu maudit
,, r]ieus fors feuille'.
,,]ont entendues po
les ,,]de nombrier tou
,,]'t est ceo fortes cho
ses ,,]ngne naissent
,,]ux nomer. Oiseuses
,,]m: Mensonges
,,]: Rebeliuns
end of paragraph
new paragraph]poles oiseuses
]vit il ne ptienēt
s]ens dont il auerōt
ri]ens quil pussent fe-
re]de quoer &
]le pot: & les
pole]s oiseuses:
]s & damagen
]voedent de
]come celes duet
]donat dieu:
ewa]ngile.
]il couet^{a}r
]rt come. de
c]iel. En ces o.
]d l

COLUMN 5.

& loutrageuse charite dieu le pere dont il no^{s} a
ma tant qui p^{o} son mauueis serf^{s} rechatier: il
dona son tresbon fils. & liuera a mort & a t^{u}ment
De ceste racine p le li p phetes & dit. que une
v'ge istreit de la racine jesse. Cist mot vaut
autant come une brasier dam^{e}. Lifus est
sa p^{o}tieuse char. li cuers di ceste arbre fu
sa sainte ame en qui estoit la p^{o}tieuse moe
le de la sapience dieu. La corce fusa bele con
u'sacion p dehors. La gomme decest arbre &
les larmes: furent. iiii. tres pretieuses choses.
& de trop g^{nt} v 'tu que de ses p'tieuses membres
degouterent. Ce furent ewes & lermes & sueur
& sanc. Les foilles furent ses saintes poles
qui gerissoient de toutes maladies. Les fleurs
ses saintes pensees qui toutes furent beles
& hon[e] stes & portant fruit. Et li fruit furent
les. xii. apostres qui tut le monde repessoient
& norissoient p lo' doctrine & p lor example ouse^{s}
bones oueres & ses benefices. Les branches de
cest arbre en un sen: sont tut li elit que onques
furent & qui sont. & qui serront. Car si com il
dit a ses apostres. Jeo sui dit il la vigne: & vo^{s}
estes les branches. En un autre sen: les bran

ches furent les beles v'tus & les glorieuses ex
amples quil monstra p ouere: & enseigna par
bouche. Ce furent les v'tus p fetes & pleynes
de v'[rai] beneurte quil monstrª a ses p'ues amis
ce fu [li] xii. apostres quil mena en la haute
montaine pueemēt. Ileuc sasist si com dit le e
wangile: & si deciple entº lui. Lors si ouri sa
bouche: & son tresor quil auoit dedenz son cuer
repont: & loº dit einsi. Benure sont le poure
desperit: car le regnes du ciel est lour. Benᵘe
sont li deboneire: car il serront seignº de la tº
re. Beneure sait cil qui ci plurent: car il a
ueront la confort de deux. Benᵘe sont cil qui
ont fauir & soif' de justice: car il serront sa
oulet. Benᵘe sont le misericort: car il trouerõt
misericorde. Benᵘe sont li net di cuer: caril
v'ront dieu aptement. Bonᵉre sont li pesible:
caril serront apele li fils dieu. Ces sont les
.vii. branches de larbre de vie. du fils dieu
Ihūcrist. En lombre de cel arbre se doit bon
cuer ombroier. & regarder ces beles bran
ches [:] qui portent la vie p durable. En ces .vii.
poles est enclose toute hautesce & toute pfec
cion de gªce & 'de v'tu: & de v'raie beneur 'te
tant com ome peut auoir en ce siecle: & a
uoir . . . . endre en lautre. Ces sont les vii.
. . . . . li viu salemon e

Column 6.

li saint: tote la sume de la nouele loi. q' est
la loi damʳ & de douceur. Ele est bien dite no
uele: car ele ne peut enueiller com fist la
veille loi aus juis. Et p' ceoꝙ ele fet lame
en veille p pechie: rajouenir et novele deue
nir Kle est nouele v'raiement: & desguisee
des autres lois. Loi si est dite p ceoꝙ ele lie.
mes les autres lient: & ceste deslie. Les autrº
chargent: ceste descharge. Les autres menacēt
ceste pmet. Es autres a plet: et ceste pes
Es autrº a p iur: a ceste am' Es autres ma
leicon: en ceste beneicon. Dont ele est tote
pleine de beneurte. & pªceo sont beneure cil q'
la tenent dit salemon. Car cil q' la: il a gai
gne larbre de vie. Dont ces .vii. choses q' diex
dit: cil sont apele beneurtez. Car eles font
homē beneures en ce siecle si com homē peut
estre en ceste vie: et plus benur' en lautrº. Ore
as tu oi q' est li arbrª de vie. q' est en mi
lieu padis q' plante en la sainte ame. En
lombre de cest arbrª cressant et profitēt & por
tent fruit: li arbres de v'tus .q. dieu li piers
q' est li g'ntz jardiner's plante en ce jardin
& les enrouse de la fontaine de sa gªce q' li fōt
reuerdir & crestre ce pfitez: & les tient en v'dure
& en vie. Ceste fontaine se divise en .vii. ra.
inceles Ceo sait les. vii. donz du saint es
perit q' esrousent tout Ce jardin. Or regar
det q'le gªnt cᵘtoisie nre tres douce mestrª Ihū
crist le fiz dieu [fist], que ou monde [uint] quere &
sauuoir
ces q. estoit pdu. Pª ceoquil sout bien nre po
urete. & nre feblesce. q p noª poons chair!
mes p noª ne poons reluuer ne resoudre
ne de pechie issir. ne v'tu aquere. ne uenir
A vie benurª si de gªce & de son don ne vient
pª ceo ne noª fine il de semondre q' noª li pri
om & requerrom ses dons & mlt noª pmet
q si noª requerroms chose q' bone noª soit:
q no' laueroms. Et pluª noª fet il de cᵘtoisie
Car il est ntre auocaz qui noª fome nre peti
cion: q' noª ne sauereions former: se il nes
toit. La peticion quil nos fome de sa beno
ite bouche bele & bone & brieue & ateignāt
ce fu la pf nre ou il a. vii. peticions. p
les queles noª requerrons nre bon pere
du ciel quil noª doint les dons du saint
espit qui no' deliuerent des vii. pechiez mor
tiex. & les estrepent du tout de nos quers
& en leur lieues plantent & norissent les. vii.
v'tu qui noª menient a [vie perdurable et a] *erased*
p feccion & de sainte vie. p quoi noª pussons

30 *rectius* qui.

Column 7.

de vii petitions de la pat' nostre. Apres des. vii. v'
tuz. q' sait encontre les .vii. pechiez mortex: dont
no' auons desus ple Le. vii. petitions sont auxi
com. vii. tres beles pucelles qui ne cessent de puis
sier de ces. vii. ruissiaus les ewes viues p aru
sier ces. vii. arbres qui portent la fruit de vie
pardurable
Q vant om met un enfant a lettre: au comē
cemēt om li aprent pat' nostre. Qui de certe
clergie veut sauoir. devegne umble com enfē.
Q ar a tiex escoliers aprent nre bon mestre Jhu
crist ceste clergie. qui est la bele & la plus pro
fitable qui soit. qui bien entent & la retient. Car
tiex la quide bien sauoir & entendre: q' onq's ne
sauoit fors lescorce p dehors. cest la lrē q' bone est;
mes petit vaut au regard du mouel q' est p dedans
si douz. Ele est mlt cointe en poles: & mlt lo'
ge en sentence. legiere a dire: & mlt soutiue a
entendre. Cest oreison passe toutes autres en
.iii. choses. en dignete. en briefte. en pfitablite.
La dignete est: en ceꝙ li fiuz dieu la fist. A dieux
le pere om ple. Dieu le saint espritz: ce est q̄ om
demande. Il vout q̄ ele fust brief': p ceq̄ [nuls]
nesescu
sat del aprendre. et pªr cesq̄ nul ne sennuiat del
la dire souēt & volenters. Et p monstrier q̄ diex
le pere noſ oit mlt tost: com no' le prions de
bon cuer. q̄ na cure de longe riote ne de pole po
lies ne rimees. Car si come dit seint gregoirªs.
verraimēt orer nest pas dire beles poles &
polies de bouche: mes getier plaintes & pfonz
souppirs de cuer. La valeur & le pfitz de ceste o
rison est si gªnt: q̄ ele enclost a brefs poles q̄nt
q̄ om peut desirer de cuer. & per de bien fere
Cest q'm soit delivers de touz maus: & raampli
de tous biens
E uisint comēca la pat 'nre. pere nre q'es
es ceius. Regarde comēt nos bons avocaz
et nre douz mestre Jhucrist q'est la sapience Diex
le pere q̄ siet toutes lois & les usages de sa
court. tenseigne bien a pleder. & sagemēt & sou
tiuemēt & briefmēt pler. Certes cist p'mer moz
q'tu dis se il est bien entenduz & pªsuiz: te dorra
toute ta querele. Car seint bernard si dit q̄
lorison q comēnce p le douz non du pere: no' done
espance dempetrier toutes nos p'eres. Cest douz
mot peres q' tost le remenant fet douz: te mo
stre ceo q tu dois crere. te semond a ce q' tu dois
faire. & ce .ii. choses sauuēt om. qªnt il croit bien
& a droit: & il fet aprª a quil doit. Qªnt tu lape
les pere: tu conois quil est sires del ostiel. cest
du ciel & de la tre. & cheuentains. & comecemēt

Column 8.

sa meinee. & nomeemēt de ses enfans. & des
homes quil mesmez a criez & fet a son si . . . .
ce. & ainssint reconnois tu sa sapience. Dieu
re . . . f
pus quil est peres: pnatᵘre & pdroitᵘre il aime tut
ce quil a fet. com dit le liuer's de sapience [Diex est]
douz & benures & debonaires: & si aime & nore
s[t ses]
enfanz: & lour fet lour preu miex quil ne se[uent]
deuiser: & les bat & les chastre qªnt il meffont:
pºr leur
preu: com bon peres: & volontiers les recoit
[q'nt] il
reuenent a lui. Ore te monstre donc cist [q'nt tu]
dis peres: sa puissance. sa sapience & sa . . .
Jl le rementeit dautre toimesmes ta noblesce
ta biauté & ta richesce. Plus gªnt noblesce ne peut
estre. q' estre fiuz a si gªnt=Empour que est dieux
Plus gªnt richesce ne puet estre: q' estre oir de [tut]
q' illi a. plus g'nt biauté ne puet estre q de [li resem]
bler a droit. La qui biauté est si gªnt. q'ele passe
posee dome et dange Dont cist mot peres te re
montoit q' tu les fiuz pªce q' tu te peines de bien
resembler com bon fiuz deit resembler son bon pere
Cest a dire q̄ tu soiez preuz. & vigereus. & fors & pu

issant a bien fair'. Que tu soiez sages & auis
ges & cortois. douz & deboneres. nez & sa [ns ranc]une
auxi com il est. q' tu hees pechee & ordures & toute
maueistez com il fet si com tu ne forloignes [de li]
Cist mot donq's te remëtoit toutes les foiz q' tu
dis la pat' noster q' si tu ies droiz fiuz: q' tu li
deis
resembler p nat^{ue}. p comendemët &,
p droiture q' tu li dois resembler p nate'. p comando-
ment [ep]
droit^{ue} : q' tu li dois am^{u} honeur & reuerëce . . .
meur. seruice & obedience. Ore pense donc q^{a}
tu dis ta pat' nrë: q̄ tu li soies bon fiuz & . . . .
si tu veus quil te soit bon peres & deboneirs . .
se q' fiuz tu ies dit om au chiualer nouel

29. There is a scribal error of repetition here of a phrase after 'droiture" to next line "q' tu."

en lys & tornoiement. Ou voistu bien c[ome] ce
p'mer motz est douz. e comët il ramente
soies vaillanz & preuz & tenseigne q tu & aussi
Ore li demand ie p^{a} que tu dis en p' nre
non pas peres miens. et que tu comprei
gnes ouec toi. qu^{a}t tu dis done nos & ne dis
mie done moi. Jeo li le dirrai se tu . . . .
Nuls ne doit dire pere miens fors cil [enfes] q'
est ses fiuz p nat$_{ue}$, sans comëcemët & sans fins
li v'rai fiuz Diex. Mes nos ne somes pas ses fils
p nat^{ue}: fors en tant com nos sumes [criez as] imai
ge. Mes ausi sont li sarazin. Mes no[s somes] toz
si fil p g^{a} ce & padopcion. Adopcion [est un]
moz de lois. Car selonc les lois des . . . . . .
q'nt uns hauz hom̄es na nul enfant . . . . . .
tir' le fil de un pour' hom̄e se il ve . . . .

One line gone here.

HISTORICAL NOTES ON THE SIMILES OF DANTE.

DANTE is the first modern poet to make a consistent use, in narrative poetry, of the epic simile as derived from Homer through Virgil and the Latin poets; and it is not too much to say that the use of this device in all the modern tongues may be traced back to Dante. It was from him first of all that it came into English poetry through Chaucer —both from Chaucer's own reading of Dante, and also indirectly through the influence of Dante on Boccaccio. For example, *Troilus*, ii. st. 139—

> But right as floures, thorugh the colde of night
> Yclosed stoupen on hir stalkes lowe,
> Redressen hem agein the sonne bright,
> And spreden on hir kinde cours by rowe,
> Right so gan tho his eyen up to throwe
> This Troilus, &c.

This is exactly the simile in *Inf.*, ii. 127—

> Quali i fioretti dal notturno gelo
> Chinati e chiusi poi che 'l Sol gl' imbianca,
> Si drizzan tutti aperti in loro stelo,
> Tal mi fec' io di mia virtute stanca.

Chaucer, however, does not take it from Dante: he had the *Filostrato* of Boccaccio before him, and there the passage is appropriated by Boccaccio almost word for word (iii. 13, ed. 1789; ii. 80, ed. 1831)—

> Come fioretto dal notturno gelo
> Chinato e chiuso, poi che 'l sol l'imbianca
> S'apre e si leva dritto sopra il stelo
> Cotal si fece alla novella franca
> Allora Troilo.

In the *Teseide* (ix. 28) Boccaccio varies the language—

> Qual i fioretti rinchiusi ne' prati
> Per lo notturno freddo tutti quanti
> S'apron come dal sol son riscaldati
> E 'l prato fanno con più be' sembianti
> Rider fra l'erbe verdi mescolati
> Dimostrandosi belli a' riguardanti
> Cotal si fece vedendola Arcita.

It was in that way, sometimes by mere copying, sometimes by more original imitation, that this poetical device was made a commonplace in modern poetry; and although, of course, later poets had access to the Latin authors whom Dante knew, and to Homer, whom he did not, still Dante can never be left out of account, in reckoning up the obligations of later writers on this score. The authors chiefly studied by Spenser, for example—Chaucer in English, Ariosto and Tasso in Italian—are all in this respect the disciples of Dante.

The instance first cited has nothing peculiarly distinctive about it: it belongs to the common form, though it is not commonplace to the same extent as the epic similes of lions among deer, or wolves among sheep, which must have been of old standing long before Homer. A different kind of simile may be quoted from Chaucer to prove a different kind of poetical influence upon the disciples of Dante—the example of Dante's vivid imagination moving his scholar, not to borrow directly, but to think in a similar way :—

> Have ye nat seyn som tyme a pale face
> Among a prees of him that hath be lad
> Toward his deeth, wheras him gat no grace,
> And swich a colour in his face hath had
> Men mighte knowe his face that was bistad
> Amonges alle the faces in that route:
> So stant Custance, and loketh hir aboute.
> (*Man of Law's Tale*, l. 547 *seq.*)

There is nothing that exactly corresponds to this in Dante, but the character of Dante is stamped upon it; it has the quality of Dante's imagination, as shown whenever he has to translate his emotional meaning into a pictorial image, and chooses to do so without going very far from his subject. This comparison in Chaucer of the anguish of Constance to the anguish of a man led to execution, whose face is dignified and made remarkable among the indistinct faces of the

crowd, is not a simile from alien matter, like those in which an army is compared to cranes or to flies: it is a repetition of the same kind of situation, a case of another person under the same sort of distress. A large number of Dante's comparisons are of this sort: not analogies from something superficially different, but very close repetitions of the original, in which the poetic effect is produced by detaching and emphasising one particular aspect of the subject without alteration of its features. So in the simile of the gamesters at the beginning of *Purg.* vi., both the original and its illustration belong to the same order of things. The picture of Dante saving himself from the crowd of spirits thronging about him is of the same kind as that of the lucky gamester escaping from his importunate friends. At a distance, one might mistake the one scene for the other, and the imaginative value does not consist in any ingenious analogy, but in the vividness with which one aspect, one gesture, is singled out and brought before the mind:—

Quando si parte il giuoco della zara,
Colui che perde si riman dolente,
Ripetendo le volte, e tristo impara:
Con l' altro se ne va tutta la gente:
Qual va dinanzi, e qual di retro il prende,
E qual da lato gli si reca a mente.
Ei non s' arresta, e questo e quello intende;
A cui porge la man più non fa pressa;
E così dalla calca si difende.

It is the great virtue of the Homeric simile—the simile of Homer, Virgil, Dante, and Milton—that although it has often been made stale and ridiculous, though it lends itself to any bad poet, and is fair game for every parodist, it is always able to recover itself. It is among the most commonplace of literary formulas, and still its freshness, its power of new life, is unimpaired. Not the *Rehearsal*, not even *The Tragedy of Tom Thumb the Great*, has spoilt the Homeric simile for the *Idylls of the King*, or for *Sohrab and Rustum*. In Dante's use of it, and in its effect upon his successors, is to be found one of the best proofs of the vitality of classical poetry in its influence upon the moderns. It is through the classical similes—capable of the most abject degradation, but also ready to spring up afresh in the minds of every new poet; among the oldest fashions in literature, yet inexhaustible—that the influence of Dante as the first scholarly poet, and the mediator between ancient and modern poetry, has been most clearly exerted. Dante's use of similes has been, directly and indirectly, a fructifying influence in modern poetry, akin to the influence of Homer; keeping alive what is old in the tradition of poetry, but at the same time using the old forms in such a way that they act as stimulants to original imagination, and not as pedantic restrictions. Was he himself at all indebted to earlier vernacular authors, in translating the Homeric simile into modern poetical usage?

It is rather strange that there should have been so little imitation of the classical methods before Dante, except in the medieval Latin poetry, which made use of similes as a matter of course, as it made use, to the best of its power, of the classical vocabulary. In spite of the diffusion of Latin poetry, and a very general interest in grammar and rhetoric, there was for long a want of intercourse between the forms of classical and vernacular poetry. Ideas might be borrowed, the facts of history or mythology might be transferred from Latin into French or German verse, but the form of early poetry in the vulgar tongues is generally independent of classical influence. Similes, of course, there are, but similes were not invented by Homer; they have a larger range than literature, they come by nature more easily than reading and writing. It is not the simile that is in question, but the Homeric expansion of the simile, that which makes it into a distinct piece of ornament, a picture in the margin of the narrative. Comparisons such as Homer might have used are common in the old French epic poetry, of which Dante probably knew more than he has expressly stated. But they are not used in the Homeric way. They are not made into pictorial passages; they do not tend, like the Homeric similes, and like many in Dante, to go beyond the exact point of contact, into particulars that have nothing to do with the likeness. Bolts fly like fine rain in April,[1] warriors discomfit their enemies like a wolf among sheep, or a falcon among small birds; but with that the comparison is ended: there are no conventional set pieces, no "ac veluti," or "so have I seen." One remarkable exception may be noted, both on its own account and because of its correspondence to a Homeric simile on the one hand and to Dante on the other. In the poem of *Garin le Loherain*, a

[1] In Ekkehard's Latin poem of Waltharius Manufortis, a comparison of this sort is treated with an amplification, which we may be sure was wanting in the German original: "Ac veluti Boreae sub tempore nix glomerata Spargitur, haud alias saevas jecere sagittas."—*Waltharius*, 188.

warrior goes through the ranks of his opponents "like an otter through a fish pond, when he makes the fishes hide in the water pipe":—

> Ensement va com loutre par vivier
> Quant les poissons fait en la dois mucier.[1]

The same kind of terrified rush for shelter is rendered by Dante in his own way (*Inf.*, ix. 76):—

> Come le rane innanzi alla nimica
> Biscia per l' acqua si dileguan tutte,
> Fin che alla terra ciascuna s' abbica.

This simile is preceded by another one describing the vehement onset:—

> E già venìa su per le torbid' onde
> Un fracasso d' un suon pien di spavento,
> Per cui tremavano ambo e due le sponde;
> Non altrimenti fatto che d' un vento
> Impetuoso per gli avversi ardori.

The Homeric simile is rather nearer to the particulars of the French instance than Dante's simile of the frogs; in fact, the French simile might almost be taken as a translation of Homer into the terms of common life in the twelfth century. In Homer, instead of the fish-pond (*vivarium*), with its pipes, there is a harbour, and the invader is a dolphin, scattering the fish into the corners.

"As before a dolphin of the sea the other fishes are crowded into the nooks of a fair haven, stricken with fear, for verily he will devour them if he find them, so the Trojans huddled under the banks along by the stream of the grim water."—*Il.*, xxi. 22.

Just before this there is another simile in the same matter, which is more like Dante's, and not so like the French:—

"As under the stress of fire the locusts are wafted to the river; and burning, with indomitable flame, it suddenly comes upon them and they shrink into the flood; so before Achilles the stream of the deep-welling Xanthus was filled with the rout and noise of horses and of men."

The French simile has only one line of expansion, but even that is exceptional in the *chansons de geste*; an exception which proves the rule. Both Homer and Dante need two similes to express what they mean, and the similes correspond to one another, each to each; Homer's fire and Dante's storm, Homer's dolphin and little fishes, Dante's snake and frogs. They have the same way of looking at the event, beginning with the tempestuous rush of the conqueror, and ending with the disgrace of the vanquished. The French poet sees clearly, and his picture is true, but it is not his habit to spend much on that kind of decoration. His one line of explanation is already more than was generally approved by those of his school.

In the modern poetry which was of more importance to Dante than the French, in the courtly lyrical poetry, Provençal and Italian, he probably found a good deal that helped him, consciously or otherwise, in his adaptation of classical methods. In this kind of verse, unlike the French epic, there was some definite attempt to secure the Latin art of poetry for the benefit of the illustrious vulgar tongue. There were, however, several things that told against the classical simile in the courtly lyric. The simile belongs to epic, not to lyric; and though some of the lyric poets in both the tongues show powers of imagination akin to Dante's, they are of course limited by their conventional subject. Their sentimental experiences afford no opportunity, or very little, for pictures like those of the *Divine Comedy*. Further, they were in command of an order of metaphor quite unlike the Homeric similes, and this kind of metaphor was almost as much a part of their conventional apparatus as the sentimental casuistry of their Art of Love. The distinction between the courtly lyric metaphor and the epic simile runs through the whole of modern poetry; the two kinds seem to have nearly equal vitality, and they are seldom reconciled. The metaphors of the Provençal poets and the early Italians survive in Petrarch and all the Petrarchists, in all the courtly schools, in the "metaphysical" poets. Unlike the Homeric similes which spring up fresh from experience in Dante and Chaucer, the conceits of the courtly poets are handed down like heirlooms from one generation to another. As they were, so they continue; the same in Cowley as in Petrarch, the same in Petrarch as in any poet of the first Italian century, or in any of the Provençals. They may be known at once: the similes of fire and ice, winds and floods—not those of the *Iliad*, but those of the despairing lyrist and the cruel fair one[1]—similes from certain parts of mythology, especially the *Metamorphoses*—Narcissus, Echo, Pyramus and the mulberry tree—similes from natural history, such as the moth (sometimes called a butterfly) and the candle—the Phœnix—the turtle—the basilisk. These are among the oldest things in modern poetry—at least they are found in the first courtly poets of Provence, but although they are so old they come again in every new school that has any pre-

[1] Ed. Paulin Paris, 1833, t. i., p. 264.

[1] Flames, sighs, and tears were of much more importance in Italy, especially after Petrarch, than in Provence.

tensions to be more refined in sentiment than its neighbours. They distinguish Petrarch from Dante more than anything else that is obviously demonstrable on the surface of their poetry. Petrarch, with all his modern ambitions, is quite content with these ancient poetical jewels. His poetry was not of a kind that perpetually demanded fresh illustrations from study and experiences like those of Dante. The matter of one of Petrarch's *Canzoni* (xiv.) is of the same kind as in one by Inghilfredi Siciliano[1]—each verse devoted to one of the favourite idols. Petrarch chooses the Phœnix; the Loadstone Rock; the Catobleb, an innocent creature with lethal eyes; the fountain that boils at night and freezes by day; the fountain in Epirus that kindles the quenched torch; the two fountains of the Fortunate Isles. Inghilfredi's selection is the Salamander, the Phœnix, the Tiger which is pacified by a mirror, and the Panther.

Dante was, of course, a freeman of this guild, and knew all their mystery as well as any of them. In the *Divine Comedy*, however, he separates himself almost wholly from their manner of thinking. Yet there are traces of the old school even here; it is true that he shows his divergence from it even when he makes use of its properties. The Phœnix comes into the *Comedy*, but not in the same character. Ovid supplies a number of comparisons — Pyramus, Echo, the spear of Achilles, and others—but not in the old context, though the simile of Glaucus has some affinity with the lyrical allusions, *Par.*, i. 65. One of the very few metaphors used in the old way is that of the *emeralds*—

> Posto t'avem dinanzi agli ameraldi,
> —*Purg.* xxxi. 116.

—where the allusion is evidently to the properties of the *smaragdus* in the old natural history: it is the most joyous of all precious stones.[2] This comparison may be reckoned along with those derived from *Physiologus* and similar authorities by the lyrical poets, some of which were classified and explained didactically by Fournival in the *Bestiaire d'Amour*, long before the fashion was revived in *Euphues*.

While the conventional established imagery was cherished and preserved by the Amourists in their lyrical verse, there were at the same time some of them who tried occasion, ally to get away from it. Among the Provençal poets there were some whose genius led them towards freedom, and some of the Italians, even under lyrical restrictions anticipate the similes of the *Divine Comedy* in their vivid observation and their original record of experience,—for instance, Guido Cavalcanti, in the line—

> E bianca neve scender senza venti,

which is compared by Nannucci with *Inf.*, xiv. 29—

> dilatate falde,
> Come di neve in alpe senza vento.

Guido's vivid line, it may be remarked, occurs in a sonnet of a very well-known type—that in which the beauty of the lady is described by comparison with all sorts of excellences in nature and art: one of the most favourite forms of praise in all the courtly schools. The lines of Guido and of Dante, though so much alike, have a quite different poetical function. In Guido the comparison is meant to enhance the beauty and grace of the lady; in Dante it is to define and explain part of the adventure which he is narrating: the flakes of fire that he saw were like that.

One of the poems of Bernart de Ventadorn may be cited as showing both the direct original observation which is like Dante, and the ingenious learned analogy which is in the manner of Petrarch and the "metaphysical" schools. It begins—

> Quan vei la laudeta mover
> De joi las alas contral rai,
> Que s' oblid' es laissa cazer
> Per la doussor qu'al cor li vai,
> Ailas, quals enveja m' en ve
> De cui qu' eu veja jauzion!
> Maravilhas ai car desse
> Lo cors de desirier nom fon.

"When I see the lark moving her wings in joy against the light of the sun, and she forgets herself and lets herself sink, by reason of the sweet pleasure that goes to her heart; ah me, how great is the envy that comes upon me when I look on any joyous being! I marvel that my heart is not melted within me for longing."

The opening of this (which is not exactly a simile) must have been in Dante's mind when he wrote of the lark:—

> Quale allodetta che in aere si spazia
> Prima cantando, e poi tace contenta
> Dell' ultima dolcezza che la sazia.
> —*Par.*, xx. 73.

It is not exactly the same thing, but it is observed in the same way as Bernart's, and rendered almost in the same tone. But

[1] Poeti del primo secolo, i. 136; Nannucci, Manuale, i. p. 57.

[2] Nihil his jucundius nihil utilius vident oculi . . . deinde obtutus fatigatos coloris reficiunt lenitate, nam visus quos alterius gemmae fulgor retuderit, smaragdi recreant (*Solinus*, 15, 24).

when Bernart in the third stanza of this same poem complains that looking in the mirror of his lady's eyes he is in danger of the fate that befell Narcissus, the mood is changed altogether: Petrarch or Cowley would recognise their ancestor here, but this kind of imagination has little in common with Dante.

A poem of Folquet of Marseilles presents a similar contrast between the two kinds of imagery. The first stanza begins:—

"Now that I am made aware thus late, like him that has lost everything, and swears he will play no more, I may well reckon it great good fortune, for now I know the guile that was practised by Love against me."[1]

The second stanza offers one of the many instances of the moth and the candle—a conventional elegant simile following on a plainer and less hackneyed comparison.

The Provençal poetry gives proof that the authors would have made more use of the simile if they had had more room for it: they were limited by their forms of sentiment, and could not illustrate the whole of experience from itself, but only the sentimental part: all their similes are applied either to the poet, or to the lady, or to the sentimental relation between them. While they are thus debarred from the wide region of narrative heroic poetry, with its succession of various adventures calling for illustration, they are nevertheless able to develop a kind of simile, a variation of the Homeric-Virgilian simile, which is taken up by Dante, and which makes one of the characteristic differences between his poetry, and the common form of epic. The Provençal poets did the best they could to illustrate their own sentimental dispositions and circumstances by means of similes. The kind of illustration that they found most convenient was that derived from the "Saints' Lives of Cupid," the history of true lovers in the past, Paris and Helen, Tristan and Ysolt, or from the traditional natural history with its moral signification. Besides this, however, they occasionally tried to vary their poetry with other and more original comparisons, modelled upon those of Latin heroic poetry. They had to bring the Homeric simile into the service of lyric poetry, to illustrate the fortunes and the moods of distressed lovers. Here Dante followed them, while he followed the freer narrative poets as well. Like the epic poets he uses similes for any adventure that may fall to be described: like the Provençal lyric poets he uses the simile for the changes in his mind. His poem is not purely epic; it is descended in one line from the *sirventes*, the lyrical satire of the Provençals, and in so far as the mind of the poet is the subject of the poem, so far is the Provençal lyrical simile applicable. Hence the great number of similes that follow the pattern of the first in the book.

E come quei che con lena affannata, &c.

The instance from Folquet quoted already is one of this sort, and there are others of different kinds. Four of the poems of the Monk of Montaudon begin "Aissi com cel," or "aissi com om," which answers precisely to the Italian "come quei."[1]

In all these cases the subject is the poet himself. "As one who has lived long in peace on his own freehold without a lord, and afterwards is by an evil lord put under constraint." "As one who is losing a bad case at law, and dare not hear the judgment, and willingly would leave it all to two friends to bring about a good agreement, so would I fain do in the pleas of love."

"As one who is in an ill lordship, and gets no grace, but is taxed and tolled, and would gladly change his estate, so gladly would I escape from her dominion who has taken my life."

"Even as one who is persecuted by his lord, and begs for mercy, but his lord will have no mercy, and holds him fast till he has paid his ransom."

Other instances of a similar kind might be found without much difficulty; *e.g.*, Pons de Capdoill (ed. Napolski), No. xi.

Aissi m' es pres con sellui que cerquan
Vai bon seignor, &c.

These all resemble Dante's similes about himself, and differ from the common run of conceits in their evident intention of bringing out the literal meaning of what they illustrate. They are not extravagant or far-fetched; as ornament they have little to take the fancy; they are quite unlike the ornamental work composed of the Phœnix and the Basilisk. The poet keeps close to his subject, and the reality is too strong to be dissipated in imagery.

The similes of the *Divine Comedy* might be classified according to their greater or less variation from the ordinary epic type. Some keep very closely to the old form, like that of the snake and frogs already noticed,

Sitot me sui a tart aperceubutz."
Bartsch, *Chrest. Prov.*, p. 123.

[1] Aissi com cel qu' a estat ses seignor, p. 10.
Aissi com cel qu' a plait mal e sobrier, p. 14.
Aissi com cel qu' es en mal seignoratge, p. 20.
Aissi com om que seigner ochaizona, p. 28.
—Ed. Philippson, 1873.

which illustrates part of the action of the poem in a way that has every right to the name Homeric. The first step of divergence from this type is due to the difference between Dante's poem and all other epics. The business of his poem is not the common matter of feasting and fighting and parliaments: he requires fewer similes in order to give variety to familiar scenes: his object is to give clearness of detail to a personal narrative: hence the great number of similes which give the right accurate description of a thing, and not a comparison with something else: *e.g.* the famous passage about the pitch in Malebolge is Homeric in its digression, its description of what goes on in the arsenal at Venice, but the central part of the simile is unlike Homer, for it is merely meant to tell you what the pitch exactly was, not what it poetically resembled.

When Homer compares the wound on Menelaus's thigh to the purple stain on ivory,[1] the work of a Mæonian or a Carian woman, and then goes on to think of the uses to which the ivory may be put as an ornament for harness, the digression may appear to have the same sort of value as Dante's description of the dockyard: neither has anything to do with the story. But the original motive is quite different: Homer is moving away from the subject, he does not wish to make you see the blood more clearly, but to translate it poetically into something different; whereas for Dante the meaning of the comparison is in the matter of fact which it contains: Venetian pitch is not an illustration, but, as near as may be, an equivalent for the thing which he wishes to bring as exactly as possible before the mind.

To this class belong the great number of local comparisons in the *Inferno*: there are hardly any in the *Purgatorio*, and none in the *Paradiso*[1]: because the country in the *Inferno* is more varied and difficult, and requires some notes from more familiar scenery in order to explain as clearly as possible what it is like.

Much greater deviation from Homer is occasioned by the need for illustrations of the changes in the mind of the narrator, and it is here that Dante may possibly have derived some hints from the practice of the lyrical poets in the vulgar tongue. They also provided him with one very considerable class of illustrations, for any kind of subject, by their fondness for references to Ovid and other poets; not excluding the contemporary romances. Bertran de Born, in one poem, refers both to Gawain and to the story of William of Orange; and a less famous poet, Richart de Berbezill, makes a beginning, in one case, by comparing himself to Percival, who was silent when he should have spoken, and failed to ask the meaning of the Lance and of the Grail.[2] The literary similes of Dante, as well as those arising from his own states and changes of mind, may be put down pretty certainly to the credit of his Provençal studies.

W. P. KER.

[1] *Il.*, iv. 141 sqq.

[1] None, at any rate, of the same kind as those most usual in the *Inferno*. The Chiana is introduced in the *Paradiso* (xiii. 23) but merely for the slowness of its stream, as an example of slowness, and an illustration of what is *not* in the poet's vision.

[2] 'Atressi com Persavaus.'
Parnasse Occitanien, p. 276.

THE INFLUENCE OF GOETHE'S ITALIAN JOURNEY UPON HIS STYLE.

BEING THE TAYLORIAN LECTURE FOR 1897.

Delivered at the Taylorian Institution, Oxford, Nov. 18, 1897.

I desire to associate this Lecture with the memory of two friends whose labours in the promotion of English Goethe studies will not easily be forgotten: HERMAN HAGER (*d.* Feb. 1895) and HEINRICH PREISINGER (*d.* Feb. 1896). Their work (especially as successive secretaries of the Manchester Goethe Society) owed its fruitfulness not less to the brilliant scholarship of the one and the wide literary culture of the other than to rare qualities of heart and character which make the loss of both still poignant to their many friends. Like few others, they stood in close touch with the two elements, English and German (so kindred yet so alien), of the community in which they lived, and drew them together largely by virtue of their own rich endowment in some of the finest characteristics of both.

THE ideal traveller is a man in whom the single-minded fervour of the pilgrim is mingled with the intellectual ardour of the discoverer and the alert sensibility of the cultivated tourist. There is something in him of Saint Louis, something of Dante's Ulysses, and something of Lawrence Sterne. Such a combination is most naturally attained among those whose goal of travel is Italy. For Italy is a shrine which few approach for

the first time without a nascent thrill of the pilgrim's awe; yet the shrine is also a microcosm, a little universe full of problems for the intellect and of various delight and picturesque charm for the sense. It is probable that no book in the world presents all these aspects of Italian travel so vividly as the *Italienische Reise* of Goethe. In an age when Europe was full of sentimental travellers bent only upon pretexts for smiling the inimitable smile of Sterne, or for dropping a caricature of his exquisite tears, Goethe, with a sensibility far richer and more versatile than Sterne's own, set forth across the Alps resolute to see and to know, to work and to live. His journey was perhaps the most deliberate act of a life controlled throughout by conscious design, like a work of art,—an act in which the whole man moved together, into which he cast his whole capital of hope and faith—nay, hazarded, like that Dantesque Ulysses, the one possession of a love '*lo qual dovea Penelope far lieta.*' The record of a journey so planned, at the crowning moment of his maturity, by a man of Goethe's genius, necessarily interests us even more as biography than as travel; and it is as biography, not as travel, that I propose to deal with it to-day. And not even, chiefly, as a narrative of his outward experiences in Italy; but rather as a document, almost unique in its kind, of the psychical history of a great poet during the central crisis of his life. Let me only add, that the materials available for that purpose have been within the last years notably increased. The work called the *Italienische Reise* was worked up by Goethe, thirty years after the journey itself, from the journals and letters written at the time. A large number of the originals he then destroyed. But the valuable Journal sent to Frau von Stein and a number of the letters to Herder were happily preserved, and have now been issued by the Goethe Gesellschaft, admirably edited by Erich Schmidt.

Italy burst upon Goethe like a revelation. To describe his transport during the first weeks, nay, months, of his sojourn, this disciple of Spinoza instinctively borrows the theological phrases of the converted sinner.

"The scales fall from my eyes. He who is plunged in night takes twilight for dawn, and a gray day for a bright one; but what is that when the sun rises?[1] Certainly, out of Rome one has no conception how one is here put to school. One must, as it were, be born again, and one looks back on one's former ideal as at shoes one wore as a child.[1] I may be the same man still, but I believe I am changed to my inmost marrow."[2]

Still more explicitly a week later. "The new birth which is transforming me from the core outwards, still proceeds. I expected to learn something here; but that I should so go back to school, that I should have to unlearn, nay, to learn anew, so much I did not expect. Now I am convinced of it, and have completely surrendered, and the more I have to repudiate myself, the more I rejoice."

And a year later, in language less flushed with the ardour of first impressions: "All that I learned, conceived or thought in Germany is to what I am learning now[3] as the rind of the tree to the kernel of its fruit. I have no words to express the quiet alert joyousness with which I now begin to contemplate works of art."[4]

Expressions such as these make it excusable to regard the Italian journey as a still more significant turning-point in Goethe's life than it really was. Legend loves the sudden conversion, pedantry the well-defined epoch, and the large sinuosities of Goethe's career have been apt to acquire a certain angularity under their manipulation. In England, at least, it is not uncommon to hear language which suggests that the Italian journey was the *terminus ad quem* of his relations with naturalistic or realistic art, the *terminus a quo* of his strivings after the antique and the ideal. It would be truer to say that Italy, by bringing the antique in its living reality before his eyes, not only fulfilled the cherished dream of years, but finally delivered him from a haunting phantom of the antique, more antique than antiquity itself, and thus restored him to the company of the great poetic realists, his true kindred, from which that phantom had beckoned him away. Both these distinct if not antagonistic effects, the fulfilment of the dream and the laying of the phantom, are clearly to be read in Goethe's narrative, and have to be borne in mind in studying his mental deportment as this new world sweeps in upon him.

It was *the fulfilment of a dream.* Sixteen years before he saw the Apollo or the Paestum temple, Goethe had been led by Herder at

[1] *Ital. Reise*, 4 Jan. 1787, *Tagebuch*, 30 Sept. 1786 (ed. E. Schmidt, p. 128).

[1] *Ib.*, 13 Dec. 1786.
[2] 2 Dec. 1786.
[3] From the teaching of Heinrich Meyer.
[4] 25 Dec. 1787.

Strassburg into the glorious thraldom of Greek poetry. At Wetzlar, in 1772, he found a refuge in Homer from hopeless love, installed himself in the palaces of Pindar and Plato, and wrote letters to Herder about them which throb and tingle with an ecstasy poured forth with the unreserve of twenty-three[1]—an ecstasy not yet in the least incompatible with an equal fervour for the Gothic glories of Strassburg, which his little pamphlet "Von deutscher Baukunst" glowingly interpreted to the world in the following year, "O to be Alcibiades for a day and a night and then die!"[2] he cries, yearning to have met Socrates face to face. Even now, however, he is full of zest to turn his Greek knowledge into action, to master art as well as facts, and weld matter into new shape as well as luxuriate in sensation. "An artist is nothing so long as his hands do not work and shape."[3] At Weimar this bent found expression, not only in the repeated workings and shapings of his own poetry, but in a peculiar attraction to Greek plastic art. Winckelmann had traced the evolution of Greek sculpture so far as this was possible without visiting Greece, and given a penetrating analysis of its æsthetic qualities. Goethe was, on the observant and intellectual side of his nature, deeply akin to Winckelmann, a kinship which gives a fraternal intimacy of appreciation to the life he subsequently wrote of him;[4] and the ideas of Winckelmann determined, during the whole of his first eleven years at Weimar, his relation to the antique. Phidias and Scopas and the unknown hewer of the Laocoon and the Apollo Belvedere appealed to his delight in plastic expression, but they appealed as through a glass, darkly, in woodcut and plaster-cast. Face to face their creations could be studied, out of their native land, only in Rome. The deep-seated veracity of Goethe's nature chafed at this blurred half-knowledge of the beauty he divined, and towards Rome, for the greater part of these eleven years, with growing tenacity and maturing resolve, his heart and his eyes were set. Desire is an inadequate word for the gravitation which impels a man of this stamp to get out of the region of notions into the region of direct experience,—of intuition,—of *Anschauung*. To gratify that impulse is not, for such a man, to indulge in a luxury, but to overcome a disease; and Goethe's state during the last years before his journey was full of morbid symptoms. He could not endure to open a Latin author or to look on an Italian landscape; Herder rallied him with getting all his Latin from Spinoza, because he shrank from the sight of any other. "Had I not carried out the resolve to make this journey," he wrote to Frau von Stein from Venice, "I should have gone mad. In every great parting there lies a germ of madness," he wrote later, on the eve of his return home; and the words were true now, for his love to the unknown land had the poignancy of remembered loss. And Italy brought him instant relief. It brought him the full sensible experience of what he had imperfectly divined; and in those rapturous descriptions of his new birth we have a measure of the gulf which, for him, separated the imagination fed upon things taught and the imagination fed upon things seen. "I have had no wholly new thought, found nothing wholly strange, but the old has become so definite, so living, so consecutive, that it has the effect of novelty. It was as when Pygmalion's statue, already endowed with all the being art can give, at length came to him and said, 'It is I.'"[1] And he goes on to breathe the profound content which fills him,—the content of one who suddenly finds himself in the world for which he was made, and with which all his instincts and activities harmonise. Here at length that fidelity to sense-impressions which disqualified him for all that is fantastic or speculative in art, found its reward. "I live here now," he writes, "with a clearness and calm which I had for long not known. My habit of seeing and interpreting all things as they are, my trust in the light of the eye, my entire exemption from prejudice, serve me once again right well, and make me at least supremely happy. Every day a new and notable object, daily fresh, grandiose wonderful images, and an entirety long conceived and dreamed but never grasped with the imagination."[2]

But *a phantom was laid* as well as a dream fulfilled. In other words, Italy not merely defined and vitalised his conceptions of the antique but modified and transformed them. Winckelmann had taught Goethe and his contemporaries to regard the beauty of sculpture as resting upon the repose and generalisation of the forms, and thus as in its nature

[1] To Herder (July 1772) Hirzel-Bernays, *Der junge Goethe*, i. 307.
[2] *Ib.* (end of 1771), i. 303.
[3] *Ib.*, i. 308.
[4] *Cf. e.g.*, his naive reproof of Winckelmann's hatred of philosophers. *Winckelmann: Philosophie* (Hempel ed., xxviii. 219).

[1] 1 Nov. 1786. [2] 10 Nov. 1786.

opposed to movement and to character. Expression he explicitly represents as hostile to beauty; and the highest beauty was to be won by promiscuously assembling the loveliest lines of a host of faces, a process which necessarily disintegrates and shatters expression. Winckelmann, no doubt, implicitly qualified this position in his dealing with concrete examples;[1] but, as usually happens, his scholars ignored the involuntary inconsistencies of the master's finer insight, and gave a more unlimited scope to his dominant teaching. No one can read Goethe's *Iphigenie* without feeling that the ideals of sculpture have there obtruded themselves, in spite of Lessing, upon those of drama. The grace of Sophocles is upon the supple yet finely chiselled verse; but in the conception and shaping of the dramatic matter the repose and ideal abstraction of form which we still call statuesque seems to have been a more controlling inspiration than the life-like pity and terror of Sophoclean tragedy. Iphigenie is a noble and pathetic figure, but the pathos is expressed with a reserve borrowed rather from the methods of the Greek chisel, as Goethe understood them, than from those of the Greek pen. She has been aptly called a Greek Madonna, and Goethe himself, standing before the picture of Saint Agatha at Bologna, recognised his heroine in that ideal form, and resolved to permit her no language which he could not attribute to the Saint. As is well known, another saint, but a breathing and human one, was already faintly recognisable, to Weimar Society, in Iphigenie; and we can hardly doubt that the sway exercised over him by a woman of high-bred distinction and intellectuality, calm without coldness, tender without passion, increased the hold upon him of all in the Greek genius that was self-controlled, ideal and reposeful, and withdrew him from the spell of the lyric cry which Antigone can utter no less than the heroes of Homer. Thus the passion for the antique which drove him across the Alps contained an element of illusion, and the joy of satisfied desire was far transcended, in his immensely strenuous intellect, by the loftier joy of discovery.

Let us now proceed to watch the steps in this process. The Italian journey may be regarded as a drama in three acts, with a prelude. On Sept. 3, 1786, Goethe stole away in the dead of night from Carlsbad, hurried over the Brenner, by Verona, Vicenza, Padua, to Venice; thence after three weeks stay, without a pause by Bologna, Florence, Perugia, to Rome (Oct. 29). There he spent the following four months, from October to February—the first act. Towards the end of February he went south to Naples and Sicily, thence back to Naples, and again to Rome in June 1787. The records of the second Roman sojourn, from June 1787 to April 1788, are of the utmost interest in Goethe's development, though wanting in the picturesqueness and charm which place the descriptions of Naples and Sicily among the most delightful literature of travel in the world. Throughout these various phases of his journey Goethe is before all things an observer. He had come to Italy to get his eyes upon the things he had dreamed of; and it was by getting his eyes upon them that he discovered all the other things he did not dream of. Imagination was, in Goethe, we may almost say, a function of the eye; and almost all his poetic history is implicitly written in his ways of using the eye. It is therefore of primary importance to notice what he sees and what he does not see. Certainly the limitations of Goethe's observing power and its comprehensiveness are equally striking. Its limitations: for Goethe serenely ignores entire provinces of the world of Italy which the hardiest modern philistine would not dare be known to have passed by. Republican and Christian Rome, mediæval and Christian Italy, he heeds not: at Assisi he turns with loathing from the colossal memorials of S. Francis to feast his eyes on the temple of Minerva. Byzantine and Gothic architecture are anathema to him; the man whose wonderful prose hymn, thirteen years before, to Strassburg Minster had anticipated Ruskin's equally wonderful chapter on the Nature of Gothic Architecture, now compares the dreamlike wonder of S. Mark's to a crab on its back, and dismisses Gothic at large from his attention. "The rows of miserable statues of saints on stone brackets," he says in a passage added in 1816, but doubtless true enough to his mind in 1786, "the pillars like bundles of tobacco-pipes, the pointed pinnacles and petal-points;—with these, thank heaven, I have done for ever!"[1] His interest in painting begins with the Renascence. Giotto's frescoes in the Arena at Padua concern him as little as Fra Angelico's in S. Marco at Florence. Of Mr Ruskin's "three most precious buildings in the

[1] *Cf.* the admirable treatment of Winckelmann in Mr Bosanquet's *History of Æsthetic*, p. 239 f.

[1] *Ital. Reise*, Nov. 9, 1786.

world," two, S. Mark's at Venice and the Arena, he thus ignores, or worse. To the third alone, the Sistine Chapel, he does full justice. *History*, again, added attraction for him to no monument or site; at most, the spectacle of the Via Sacra where the roads from the uttermost points of the world had their meeting-point beguiles him for a moment to fancy himself follow the legions to the Weser or the Euphrates, or standing in the crowd which thronged the Forum on their return. A generation after Goethe's visit, these defects were visited on him by the reproaches of two very different classes of his countrymen at Rome,—the Romantics, who were the first to vindicate the early art of Italy, and the historical students of the early Republic, who gathered round Niebuhr.

All these notable things which Goethe passed by failed, in one way or other, to appeal to his sense of form. Gothic offended his Hellenist's eye by the want of repose inherent in its soaring lines; the pre-Raphaelite painting by its stiffness and crudity: and history lay out of the region of *Anschauung* altogether. On the other hand, the great painters of the Renascence, as well as the sculptors of Greece, and the architects of Rome, discovered to him for the first time the possibilities and significance of *form* in art. He had long known the Belvedere Apollo in plaster-casts, but when he stands before the marble contours of the original he passes into one of those accesses of rapt intuition in which, as Wordsworth says, of another kind of rapture, "the sense goes out." "The Apollo," he cries, "has plucked me out of the actual."[1] Even the dull imitative symmetries of Palladio become to him a revelation of "all art and all life."[2] He had hitherto regarded art as "a faint reflexion of Nature;" now, he writes to Karl August shortly before his return, it has become a new language to him.[3] No wonder that he looks back on the transalpine Egypt as the formless North. Nothing contributed so powerfully to develop this sense of form as his persistent use of the pencil. Goethe's talent for art lay entirely in his eye, not in his hand, but so powerful was the impulse derived from the eye to recreate form that the hand was forced into an activity uncongenial to it. During the whole of his journey, but especially in the two Roman sojourns, Goethe drew. In the first, under the guidance, first of Tischbein, then of Meyer and Hackert, he sketched from Nature; during the second winter he spent the best part of his time in drawing, and later in modelling, the human figure. His sketches, a selection of which has been published by the German Goethe Gesellschaft, have at first sight a purely pathological interest. In reality, however, they were simply the rude auxiliary scaffolding to an educative process which was going on unseen behind. The painter and the modeller failed to model or to paint, but combined to train the poet. As M. Cart expresses it, "he learnt to draw, not with the pencil, but, thanks to the pencil, with the pen."[1] In a formula of Goethe's own, he learnt to see with a feeling eye, and feel with a seeing hand.[2]

Plasticity was no doubt the first and greatest gift of Italy to Goethe. Yet the plastic quality of his later work is not adequately expressed by the analogies of sculpture or painting. The figures in *Hermann und Dorothea* are at least as delicately chiselled as those of the *Iphigenie;* but the chisel is felt to be a less appropriate image in their case, and we seek involuntarily for analogies to their breathing and supple delicacy in a totally different region —that in which the rosebud unfolds into the rose, and the child's face is silently moulded into the woman's. I do not mean merely, what is obvious, that these figures are nearer to ordinary life than the others, but that the analogies of organic nature have in the meanwhile taken hold of the poet's imagination, and shared with those of art in controlling his eye and determining the quality of his touch. And this process, like the former, though it had begun long before, was consummated in Italy.

Very early in his Weimar time Goethe had become a keen student of natural history. The paternal administration of a little German State, watchfully bent on exploiting the economic resources of the land, provided many openings for the study. His official supervision of the forests led him to botany, of the mines to mineralogy.[3] Werther's somewhat abstract worship of Nature became defined and articulated into a passionate effort to understand in detail how the flower grows, and how this goodly frame, the earth, fitted itself to be the cradle and the home of man. Weimar smiled at these eccentric pursuits of its poet, and Schiller,

[1] *Tagebuch*, Oct 4 (ed. E. Schmidt, p. 139).
[2] *Ital. Reise*, Oct. 8, 1786.
[3] Jan. 25, 1788; ed. Düntzer (Hempel, xxiv. 915).

[1] Theophile Cart, *Goethe en Italie*, p. 179.
[2] *Römische Elegien*, v.
[3] This and much more is set forth in a luminous page of Scherer, *Gesch. d. d. Lit.*, p. 546.

not yet quite ripe for his friendship, wrote with serious indignation to Körner of his "zur Affectation getriebene Attachement an die Natur, the infantine simplicity of understanding which permitted him to abandon himself to his five senses and dabble in herbs and mineralogy."[1] To such dabbling Italy offered a host of new seductions; and the eagerness of the pilgrim to gaze on the shrine of ancient art did not in the smallest degree check his alert observation wherever he went of plants and soils. Lists of minerals diversify the praises of Palladio and the passionate words of love in the vivacious Journal which the 'Great Child' sent home to Charlotte von Stein. At Palermo he goes out for a quiet morning's work at his Odyssean tragedy of *Nausikaa*, but the marvels of strange plant life in the public garden put to flight his vision of the garden of Alcinous. And on his return to Rome even the tapestries from Raphael's cartoons hardly persuade him to forget the lava-streams of Naples from which he had with difficulty torn himself away.

To the purely literary student of Goethe these activities are apt to appear more or less idle divagations from his proper work, just as scientific specialists have often disdained them as incompetent intrusions upon their own. Yet it may be questioned whether the profoundest instincts of Goethe's mind are not more transparently legible in his study of nature than in his study of art. In that study the bias of prejudice, the bias of system, which disturb his serene appreciation when confronted with Gothic or pre-Raphaelite beauty, had far less place; there, above all, he exercised that gift which the maturer Schiller beautifully described in the analysis of Goethe's mind which opened their correspondence and sealed their friendship: "Your observant gaze, *der so still und rein auf den Dingen ruht*, never exposes you to the danger of those vagaries in which both speculation and the imagination which follows its own lead alone so easily go astray. In your veracious intuition all that analysis toils to discover, lies entire."[2] To Goethe himself his acquisitions in natural science seemed to fall into their places in his mind, like new individual utterances of an intellect whose scope and cast he thoroughly understood. "However much I find that is new," he had written to Frau von Stein,[3] "I yet find nothing unexpected; everything fits in and joins itself on, because I have no system." We know from countless utterances what *system* meant to Goethe—the 'theory' which is always 'gray' while 'life' is always 'green'; or as one of his bitterest epigrams has it, the wooden cross whose only function is to crucify a living thing.[1] Goethe had no system, no rigid classification against the barriers of which new experiences might jostle, to the system's detriment or, too probably, their own; but he had what Bacon called an anticipation of Nature, a way of thinking about Nature which over a wide field of phenomena corresponded with the way in which Nature herself thinks. Throughout Nature he anticipates organic unity; complete isolation, ultimate discrepancy, exist only as figments for his mind. No doubt Goethe at times pursued this anticipation where it did not hold, as in his vain onslaught on Newton's *Pfäffischer Einfall* of dividing the primeval unity of light into seven;[2] no doubt it led him at other times only to such a half truth as the theory of the metamorphosis of plants. Yet his half truths were but rash formulations of conceptions which the whole course of nineteenth century discovery has elaborated and defined, and his recognition of the skull as an expanded vertebra was itself a discovery of the first rank. He delights to trace organic affinities in the inorganic world. The weather polarises itself into recurring antithesis of wet days and fine, his own poetic faculty has five or seven day cycles of alternate production and repose.[3] "I must watch more closely," he writes in the Diary of 1780, "the circle which revolves in me of good and bad days. Invention, execution, arrangement, all revolve in a regular cycle—gaiety, gloom, strength, elasticity, weakness, desire, likewise. As I live very regularly the course is not interrupted, and I must get clear in what periods and order I revolve round myself."[4] And as he interprets the material and the intellectual worlds on the same analogies, so he recognises no final division between them; with his master Herder he begins the history of man with that of the planet.[5] Few travellers, and fewer poets, in his day apprehended with so keen a

[1] 12 Aug. 1787 (*cit.* Koberstein, *Grundriss d. Gesch. d. deutschen Nat. Litteratur*, iv. 274 n.)

[2] *Briefwechsel*, i. 6, Aug. 23, 1794.

[3] An Frau v. Stein, ii. 231. *Cf.* the same phrase used of his art studies, *Ital. Reise* (Hempel ed., xxiv. 393).

[1] *Epigramme*, 80.

[2] *Xenien* (Hempel, iii. 252).

[3] "Sonst hatte ich einen gewissen Cyklus von fünf oder sieben Tagen, worin ich die Beschäftigungen vertheilte; da konnte ich unglaublich viel leisten," 1827. Gespr. vi. 164 (quoted by R. M. Meyer in a fine and suggestive article), "Goethe's Art zu arbeiten," G. J., xiv. 179.

[4] *Tagebuch*, i. 112; quoted by Meyer, *u.s.*

[5] Herder's *Ideen zur Philosophie der Geschichte der Menschheit* (1787), which Goethe read in Italy.

zest the influences of physical environment; of soil upon plant life, of site upon the conformation of towns. It must be allowed that he betrayed the weak side of this particular zest in the famous letter in which he gravely took Charlotte von Stein to task, in the depths of her anger and grief at his union with Christiane Vulpius, for over exciting her passions with coffee.[1]

The central conception upon which all Goethe's interrogations of organic nature converge is what he calls the *type*. Penetrated with the instinct of evolution, he feels out in each individual specimen the elements which attach it to the life of all other living things.[2] The crowning moment of his botanic studies is not the discovery of some rare species, but the day when he can report to Frau von Stein that he is on the point of finding the grand type of all plants —the *Urpflanze*, "a marvel which nature herself might envy me." But the type is not, in Goethe's hands, isolated from the multiplicity of single plants. It is rather a sort of intellectual nucleus, about which the impressions of the individual plant-world in all their concrete richness spontaneously arrange themselves in his mind, so that his intuition of the concrete individual has no sooner liberated the typical elements than these are caught and converted back into intuition, the concrete living thing appearing to him clothed as it were in its affinities, closely inwoven with the images of its kindred forms, and of the gradual phases of its growth. It was the intensity of this process in Goethe which made it impossible for him to believe that anything was ultimately isolated. This is what a scientific critic, in Goethe's last years (1822), celebrated as his *Gegenständliches Denken*, a phrase which the old poet seized upon with undisguised pleasure, explaining it to mean that his thought did not detach itself from the concrete objects, their impressions being absorbed into and penetrated by it, so that his intuition was itself thought, his thinking intuition.[3] It went along with this "objectivity of mind," that his way of getting to the typical elements was not a despotic construction of them out of the data at hand, but a watching for the fruitful instances, for what, in an admirable phrase, he called the *pregnant points* of experience.[4]

[1] Letters to Frau v. Stein, ed. Schöll, ii. 364.

[2] *Ital. Reise*, 17 May 1787.

[3] Hence his characteristic difference with Schiller, who took the *Urpflanze* to be an "*Idee*," while Goethe insisted that it was an "*Erfahrung*."

[4] *Besondre Förderung durch ein einziges geistreiches Wort*, 1822. Hempel ed., xxvii., 351 f.

"I never rest until I find *den prægnanten Punkt*, from which many conclusions can be derived, or rather, which spontaneously begets and lays before me, conclusions which I with careful fidelity gather up." So, with benign Olympian egoism, Goethe expounds himself. This process of gathering up the typical elements at the point where they are most richly stored is not to be confounded with that which simply abstracts from a number of individuals what they have in common, arriving at a series of generic qualities. That is a process valuable in logic, but not very instructive in the study of living organisms. A man who tried to arrive at the typical Englishman by eliminating, one by one, all the qualities in which Englishmen differ, would find in the crucible at the end of the process no John Bull, but an impalpable phantom of a man without probably so much as a taste for roast-beef to define him. Probably enough, too, it would turn out that no complete light would be thrown on the English type by the most exhaustive analysis of the commonplace Englishman; that originality, far from being an out-of-the-way nook occupied by mere vagaries and eccentricities, was often the haunt in which the inmost secrets of national life were written large, and could be read plain; the pregnant place, in Goethe's phrase, which spontaneously begets and brings forth large conclusions; so that we should understand the common Englishman himself better by fathoming Shakespeare than by fathoming John Smith. To reach the type in this way demands not merely an analytic comparison of specimens, but, above all, the brooding penetrative interpretation of, it may be, just those specimens which seem to have individual stuff in them, and are apt to be cast aside as anomalies. And this was Goethe's procedure; this was the inveterate habit of his mind. The famous instance of the intermaxillary bone need only be mentioned: he himself compares with this *Gegenständliches Denken* his equally *Gegenständliche Dichtung*. His finest lyrics were occasional poems, not merely suggested by a particular actual occurrence, but retaining the very individual stuff, so to speak, of the occurrence intact, merely lifted to the highest level of expressive speech, and thereby necessarily brought into relation with universal experience, since this is what supreme expression means. He himself notices how it was said of his lyrics that each contained something individual—*etwas Eigenes*. An old traditional story took possession of him; he bore it about with him at

times for forty or fifty years, not as an inert mental deposit, but alive and quick in the imagination, continuously transformed, but without suffering change, ripening towards a purer form and more decisive expression.[1] So it was with the great ballads of '97—*Die Braut von Korinth* and *Der Gott und die Bajadere*. This imaginative interpretation of particulars differs from a mere generalisation of them, as the flower in the crannied wall seen in the light of what it is, "root and all, and all in all," differs from an abstract exposition of pantheism; or, as Millet's wonderful creation The Sower—'gaunt, cadaverous, and thin under his livery of misery, yet holding life in his large hand,—he who has nothing scattering broadcast on the earth the bread of the future'—differs from the blurred abstraction which Mr Galton might obtain from the combined photographs of all the sowers that ever lived.

It was probably in his dealings with natural science that Goethe first became vividly conscious of his own method. But it reacted in Rome upon his interpretation of *art*, and thence upon his ideals of *style*. The Italian journals show us the former process as it goes on, the Roman elegies exhibit the latter complete. He had arrived in Rome, as we saw, imbued with the conception which Winckelmann had made general, that the essence of antique art was a calm and abstract beauty, to which expression and movement were, as such, hostile. So prepared, it was not unnatural that his wholly untrained eye, ardent to discover that harmonious calm, had at first gazed with ecstasy on the insipid, and held him spellbound for a week in the Palladian desert of Vicenza. At Rome, too, he found Winckelmann's teaching still dominant among his scholars, with its least profitable elements exaggerated and its undeveloped germs of truth suppressed. During his first sojourn he was entirely a pupil in the hands of these accomplished artists, and too much their inferior in artistic sensibility to criticise their artistic methods. But he was already unconsciously gathering, by long days of delighted study in the Sistine Chapel, material for a different judgment; and when in the summer of 1787 he returned to Rome, and plunged with boundless zest into his art studies, his attitude was far more critical. Bungler as he remained in all the executive processes of art, he was now something more than an amateur in the training of the eye, and his close and familiar intercourse with the organic life of nature, his sympathetic understanding of leaf and flower, and of the structure of the human body, opened to him a way of approaching art to which none of his artist friends had in any degree access. Goethe's complete absence of pretension gave these merits their full weight in the society of Rome, from which he now affected a less severe seclusion than at first. Younger men gathered about him, fell under his spell, underwent his benign moulding and formative power, became incipient disciples. Already in August we find him hitting out what he calls a new principle of art interpretation, and contrasting it with that of 'the *artists*.' He has begun to model the human figure; or, as his ardour phrases it: "Now, at last the A and Ω of all known things, the human figure, has got hold of me, and I of it, and I say: 'Lord, I will not leave go of thee, except thou bless me, though I should wrestle myself lame.' I have come upon a thought which simplifies many things for me. It comes to this, that my indomitable study of Nature, my anxious toil in comparative anatomy, enable me now to see much as a whole in Nature and in the antique, which the artists with difficulty discover piecemeal, and what they do discover, they cannot communicate to others."[1] On Sept. 3, he wrote: "My art studies make great progress, my principle fits everywhere and interprets everything." Finally, on Sept. 6, more explicitly: "So much is certain; the old artists had as complete a knowledge of Nature, and as definite an idea of what can be represented and how it must be represented, as Homer had. These great works of art were at the same time supreme works of Nature, produced by men according to just and natural laws. All that is arbitrary or fantastic falls away; here is necessity, here is God." The ideas which he here conveys in allusion and epitome are probably those which he afterwards unfolded in the introduction to the *Propyläen*, the short-lived effort of the prophets of art in Weimar to preach their gospel to a deaf nation.[2] There he contrasts two methods of artistic production. "An artist may, by instinct and taste, practice and experiment, succeed in eliciting the beautiful aspect of things, select what is best from the good he finds, and produce at least a pleasing effect; or he may (which is far rarer in modern times) penetrate into the depth of Nature and into the depths of his

[1] *Bedeutende Förderung*, etc., *u.s.*, p. 352.

[1] *Ital. Reise*, Aug. 23, 1787.

[2] This suggestion is made by O. Harnack: "Goethe's Kunstanschauung in ihrer Bedeutung für die Gegenwart," *G. J.*, xv. 194.

own heart, so as not only to produce what is superficially effective, but, vying with Nature, to create an intellectual organism, and give the work of art a content and a form by which it seems natural and supernatural at once."[1] Clearly, the former procedure of arbitrarily selecting and contriving beautiful forms is that piecemeal study which he branded in the journal, and which we know to have been taught by Raphael Mengs. It was the procedure inevitably suggested by a theory which would throw over the higher as well as the lower truthfulness of art in a blind pursuit of beautiful form. For a mere compilation of beautiful forms cannot, save by accident, have expression, any more than a volume of elegant extracts, however ingeniously pieced together, can make a poem. Goethe never to the end completely overcame Wickelmann's antithesis between beauty and expression; but a man who had for years been reading in the single organism the signs of the type, and had lately achieved as he thought a momentous discovery in the process, was not likely to wholly ignore the æsthetic value of expression. And now came his eager studies of the human figure. From two totally different directions, through osteology and antique sculpture, he had converged upon this study; now it became the meeting-point at which his presuppositions in classic art and in organic science met and flashed through both regions of his thought with an electric illumination. The creation of a statue became for him now akin to that searching interpretation of the particular organism by the aid of the fullest knowledge and the subtlest insight, which makes every fibre in it significant and expressive. The statue was for him analogous to those *pregnant points* of organic nature in which the type reveals itself without being extorted—an organism expressive in every contour of the permanent and persistent qualities and relationships of man.

It was inevitable that when his new principle had thus unlocked for him, as he thought, the secrets of sculpture, he should look with other eyes upon his own art of poetry. The poet, like the sculptor, had not to pursue an abstract ideal of beauty, and assemble beautiful forms from all sources, but to reveal the *typical* in Nature. In this revelation Goethe now found the essence of *style*. In the profound and luminous little essay, written soon after his return, *Einfache Nachahmung der Natur, Manier, Stil*,[2] he distinguished under these names three phases in the artistic rendering of form. By the 'simple imitation of nature' he understood the accurate copying of forms by one without insight into their origin and structure. As soon, however, as the detail becomes complex and minute, as in drawing a tree or a pebbly brook, accurate imitation tends to give way to some kind of convention, in the choice of which the artist betrays his own idiosyncrasy; in Goethe's words, he "devises a language of his own to render what he has seen, a language in which the mind of the speaker is directly expressed and defined. And just as the opinions entertained on moral questions group and shape themselves differently in every thinking spirit, so every artist of this class will see, apprehend and imitate the world in a different way." Thus arises what Goethe calls *Mannerism*. "But if the artist, by imitating Nature, by striving to find a universal expression for it, by exact and profound study of the objects themselves, finally attains to an exact and ever exacter knowledge of the qualities of things and the mode of their existence, so that he surveys the whole series of forms, and can range together and imitate the various characteristic shapes, then what he achieves, if he achieves his utmost, and what, if achieved, sets his work on a level with the highest efforts of man, is *Style*." In this interesting passage Goethe distinguishes what we might otherwise call a conventional treatment of things (Mannerism) from two modes, a lower and a higher, of realism. Simple imitation, he says, works, as it were, in the vestibule of Style. The more faithfully it goes to work, the more calmly it perceives, the more quietly it imitates, the more it accustoms itself to think about what it sees—viz., to compare what is similar to separate and what is unlike, and range single objects under universal points of view, the more worthy it will become to cross the threshold of the sanctuary of style.

It is easy from this passage to understand why Goethe in Italy wrestled so passionately with the fate, which, otherwise so bountiful, had denied him the artist's forming hand. To shape the marble or the clay would alone have completely solved the problem of the artist as he now, under the spell of plastic art, understood it. Again and again, in the Journal and Letters, he scornfully turns aside from the futility of words, abstract sounds which only by an indirect and uncertain process bring the thing to the eye.

[1] Einleitung in die Propyläen (Hempel ed., xxviii. 13). *Cf.* Harnack, *u.s.*, p. 187 f.
[2] Hempel ed., xxiv. 525 f.

"But of a single craft Master I am, or well nigh:
Writing German. And thus I, hapless poet, for ever
Shaping unshapeable stuff, squander my life and my art."[1]

In words, however, and German words, fate compelled him to work. Words were a *pis aller*, and he strove to make them do, as far as they might, the work of plastic form. The Roman elegies are reliefs carved in ivory and glowing in mellow sunlight. With the dull skies of the North he has left behind its featureless forms; we are in a world teeming with light and colour, and where the light is caught and flashed back from the clear-cut profiles of gods and men. The Rome in which we find ourselves is not the Rome of the antiquarian or the tourist; not a church, not a picture meets the eye, not one familiar outline of the historic monuments shapes itself under the poet's pen; the stones of Rome are silent in spite of his appeal; but from the ruined or vanished temples the gods of the ancient world have come forth, their immortal youth fresh upon them as in the days of Phidias and Praxiteles, unconscious of the eighteen centuries of Christendom, unconscious of the faded figments which pseudo-classicism had put in their place, receive the poet's homage, mingle in his story and serve as symbols for his thought. Goethe's neo-paganism is equally distinct from that of Shelley and of Pope. The deities of Twickenham are the expiring pulsations of Greek myth, under the stress of the extruding pressure which all ethereal things underwent in the grip of the Latin tongue, where Ceres meant corn and Bacchus wine. The gods of Shelley, on the other hand, still glow and tremble with the vital energies of which myth is born; they are of the kindred of the sun and dawn, divine presences detected through the shimmering woof of Nature, but not yet completely defined with human form. Goethe's deep-seated instinct for harmonious completeness and sensuous definiteness, drew him to the intervening epoch in which the mythic tradition, detached from all mystic suggestion but not yet dissipated into phrase and fable, found expression under the chisel of the great sculptors in ideal human forms. For him, as for them, the human body is (in the words of Ottilie) the nearest likeness of the divine; and of the antique representations of it he had written from Rome in words already quoted, '*there* is necessity, *there* is God.' Human enough these gods of Goethe certainly are; but their humanity clothes itself in unfailing grace. Olympus is not far above the earth, and it does not surprise us to find the gods the poet's guests in his Roman studio. He looks round the room with its treasured trophies of Roman art-shops, and it becomes a Pantheon before his eyes:—

"Jupiter's godlike brow is bent, and Juno's is lifted,
Phoebus Apollo steps forth, shaking his crownet of curls;
Downward cast and austere is the gaze of Pallas, and sprightly
Mercury shoots side-looks sparkling with malice and charm.
But Cytherea uplifts to Bacchus the dreaming, the tender,
Eyes that with blissful desire still in the marble are moist."[1]

Or, instead of their being his guest, he involuntarily finds himself theirs. Surely neo-pagan rapture never found more intense expression than in the close of the seventh Elegy, where he dreams himself strayed into Olympus:—

"May a mortal partake such bliss? Am I dreaming? or is it
Thy Olympus indeed, O father Zeus, that I tread?
Ah me! here I lie, in supplication uplifting
Unto thy knees my hands; Jupiter Xenius, hear!
How I entered I know not; but Hebe my steps as I wander'd
Turn'd aside, and led, clasping my hand, to thy halls.
Hadst thou sent her to bring some hero, haply, before thee?
Was the fair one at fault? Pardon! Her fault be my gain!
Art thou the god of the guest and of them that welcome him? O then
Thrust not thy own guest-friend back from Olympus to earth!
Bear with me, Zeus! And at last may Hermes, tranquilly leading,
Guide me, by Cestius' tomb, down to the homes of the dead!"

Byron's 'O Rome, my country! city of my soul!' expresses a passion as ardent as Goethe's; but in him the passion breaks forth as a thrilling lyrical cry; Goethe's masterful art constrains it into living human or godlike shapes. The human form has become for him, we may almost say, not only the supreme but well-nigh the only adequate language of art; whatever he has to say he strives to render in the idioms of this tongue. Not only the Roman elegies, but the few poems actually composed in Italy, illustrate this. That love opens the eyes to the splendour and beauty and colour of the natural world is a common enough poetic idea: notice how

[1] *Epigramme* 29; *cf.* 77. The reasons adduced for understanding 'den schlechtesten Stoff' merely of the subject of his epigrams are not to me convincing.

[1] *Röm. Elegien*, xi.

Goethe expresses it in the brilliant little apologue *Amor als Landschaftsmaler*. The poet was sitting at dawn upon a crag, gazing fixedly on the morning mist, which spread like a gray canvas over the landscape. A boy came and stood at his side. Why do you gaze thus idly on the empty canvas? I will show you how to paint. And he stretched out his finger, that was ruddy as a rose, and began to draw on the broad sheet. Aloft he drew a beautiful sun, which glittered dazzling in my eyes; then he made the clouds a golden edge, and sunbeams breaking through the clouds; then the delicate crests of luxuriant trees, the hills rising boldly one behind another; then, below, water that seemed to glitter in the sun, seemed to babble under the steep brink. Ah, and there stood flowers by the brook, and there were hues on the meadow, gold and pearl and purple and green, all like emerald and carbuncle! Overhead in clear and pure enamel the sky, and the blue hills far and further; so that utterly ravished and newborn I gazed, now at the painter, now at his work. But the hardest remains. Then he drew again with pointed finger a little wood, and right at the end, where the sunlight blazed on the ground, a bewitching maiden, featly formed and daintily clad, fresh cheeks under brown locks, and the cheeks were of like colour with the finger that drew them. 'O you boy!' I cried, 'what master has taken you to school?' While I yet spoke, lo, a breath of wind wakes and stirs the tree tops, ruffles all the wavelets of the brook, fills the perfect maiden's veil, and what made me more marvel as I marvelled, the maiden begins to move her foot, steps forth, and approaches the spot where I am sitting with my wilful master. And when all was moving, trees and brook and flowers and veil, and the dainty foot of the fairest one, do you imagine that I upon my rock, like a rock, sat still?"

Some three years before the date of this poem, and two before he went to Italy, Goethe had written the yet more famous *Zueignung*, now prefixed to the entire series of his poems. It is interesting to contrast them. Here too an abstract thought about art is conveyed through an allegory. The German language contains no verses of more finished loveliness than these, but how different is the method! Instead of the brief statement of the situation at the outset—the poet at dawn on his rock, the mist, the boy—we have three stanzas of description:—the poet wakened from sleep, climbing the hillside to his upland hut, his joy in the flowers by the way, then the river and the mists and the sun breaking through; then at length amid the dazzling vapours, the godlike form of poetic Truth. A dialogue ensues;—confession, worship on the one side, counsel, playful irony on the other: finally, near the close she lays in his hands a veil and tells him in two stanzas more how to use it. Evidently here Goethe has not yet learnt to suspect the futility of words which he was to declare so peremptorily in Italy. Had this been written shortly after his journey instead of shortly before it, how differently that throwing of the veil—the one fragment of action which the poem contains—would have been related to the scale of the whole! We should not have been told how the veil would turn the world into poetry for the poet; we should have seen it flung and watched that transformation going on before our eyes, as we watch the landscape growing under the hand of Amor.

But this is not the only interesting point of comparison. Italy has given Goethe a totally new apprehension of colour, of definiteness in form. The *Amor als Landschaftsmaler* was written in the intervals of a sketching tour amid the autumnal splendour of the woods of Frascati. A letter of nearly the same date as the poem (Nov. 24, 1787) brings this vividly home to us. "There is a brilliance and at the same time a harmony, a graduation in the colouring of the whole, of which in the north we have no conception. With you everything is either hard or dull, gay or monotonous." Brilliant and harmonious too is his own landscape in the *Amor;* it has the clear bright colouring of Raphael's frescoes in the Farnesina, with their deep blue background, like blue hills and pellucid enamelled sky. The *Zueignung* landscape has the quite different charm of the North; the clear outlines grow delicately uncertain; mists lie low along the river and wander in fantastic drifts and eddies along the mountain side, or make a dazzling veil of sheen for the sun: it is not the brilliance of the blossoms which strikes him but their dewy freshness. And most significantly of all, the delight in a nebulous and tremulous beauty thus communicated to the landscape is embodied also in the image which figures the relation of poetry to truth; it is not the wonder-working rosy finger of Amor, glorifying the blank canvas with colour, but a veil, —not a veil like the maiden's to float gracefully in the breeze, but one "of morning vapour woven and radiant sunlight," that softens and modulates the harshness of

actuality, allays the throb of passion, and makes day lovely and night fair.

It is not, however, in the *Amor* or the Roman elegies, brilliantly plastic as they are, that we find the most enduring artistic fruit of his Italian journey. The sensuous splendour of the Italian world, culminating in the glory of the human form revealed in antique sculpture, for a time hurried him along paths which were not absolutely his own. He returned home after twenty months' absence full of the deep content of one who has stilled the intellectual hunger of years, to find a chilly welcome in the little German court from which he had fled. Weimar had not quite forgiven his disappearance: it retailed scandalous stories of his habits, and grudged him his well-salaried leisure; he on his part chafed at the constraints of German *Sitte*, and remembered the free Bohemian *cameraderie* of the studios of Rome. His literary prestige itself was threatened. When the MSS. of *Iphigenie* and of *Egmont*, laboriously re-written, reached Weimar from Rome, his friends admitted their merit but regretted the author of *Werther;* and now all the youthful impetuosity of genius which the author of *Werther* had flung from him in its pages was renewed in the young poet of the *Robbers*, who had come to Weimar in Goethe's absence, and had moreover emphatically disapproved of the *Egmont*. Not without pique at this want of response, Goethe gave his Roman humour full bent; sacrificed with hardly a pang the friendship of Charlotte von Stein by an informal union with a burgher's daughter, and wrote of his love as Propertius and Tibullus had written of theirs, in the aggressively pagan Roman elegies. Aggressively pagan Goethe clearly was in these first years after his return. The German north was slow to emerge for him from its mantle of Cimmerian darkness, slow to recover its power of appeal to an eye steeped in the glow of Raphael and of Sicily. And Christianity was not lightly or soon forgiven its ascetic chastisement of the senses, its flagellations of the form that Phidias had carved, its monastic sequestrations of beauty, its tramplings upon passion. Thirty years later Goethe, though still completely untouched by Christian theology, was to find a noble expression for Christian religion as that which teaches the reverence for what is below us.[1] But in 1797 it was rather his humour to tell with imcomparable *élan* the legend of the betrothed maiden of Corinth who dies under the ascetic constraints of her Christian parents, but wins back through the unconquerable power of love from the grave itself to the embraces of her unseen and unknown lover![1]

But Goethe was too great and too deeply rooted in the mind of his time to be absolutely and completely the 'old pagan' he pleasantly called himself. Antiquity was once for all gone, and to be literally ancient was to fail to be truly antique. The moral consciousness of the world had been definitely enriched, its horizon enlarged. To feel and think like Propertius—or even like Plato—in the nineteenth century, is to be something less than Propertius and something less than Plato; for "the ancient civilisation," as the Master of Balliol has said in an admirable essay, "was not impoverished, as such a revival of it must be, by ignoring problems which had not yet been opened up." Goethe of all men could not ignore the problems of the modern world; he was penetrated by them. His deep-rooted instinct for the organic, which had thrown a new light for him upon the expressiveness of antique art, tended yet more inevitably to dissolve the barriers which, for him, severed the antique, like a sacred precinct, from the profane modern world. The passionate student of natural history could not persist in disdaining all flowers but the rose. And the student of the natural history of man could not persistently refrain from applying the new-won wealth of his art to the living organism which alone he intimately and profoundly knew, the German burgherdom about him. Many other influences, with which we are not here concerned, contributed to the production of *Hermann und Dorothea;* the stimulus of Schiller's friendship, the habituation to epic narrative gained (under whatever different conditions) in *Reineke Fuchs* and *Wilhelm Meister;* the example of Voss; and the exorcism by which F. A. Wolf had banished (1795), as he and Goethe thought, the great constraining shade of Homer, and made it possible to step out and walk in the large Homeric way without adventuring to do battle with a god. We are rather concerned to see how those two lines of Goethe's development which we have been following out—his discipline in Greek Art and in organic nature, after meeting in his theory of criticism and in his theory of style—now, at length, came together harmoniously blended in his poetry. Goethe

[1] *Wilhelm Meister's Wanderjahre*, Book ii.

[1] *Die Braut von Korinth.*

himself, recognising perhaps most clearly what he had reached with most toil, declared that all the merits of his epic were those of sculpture. How much it owes to sculpture is obvious:—the plastic beauty of the forms, the absence of those critical or reflective divagations which escape the pen so much more easily than the scalpel, the subordination of effects of colour to those of contour and mass. And the entire drawing is guided by an exquisite instinct for the typical, in that kind which we have seen to characterise Goethe. Hermann and Dorothea are perfectly individual, yet they are at the same time *pregnant points* in which the life-history of an endless vista of German manhood and womanhood may be read. A typical German community, with its habitual activities and routine, yet everywhere disclosing the secret of its own persistence, the stuff of heart and character in which, generation after generation it stands rooted, is unfolded before us with the simplest yet profoundest art, steeped in that implicit poetry which for Goethe habitually invested the enduring relations of things. And the subtlest feeling for environment inspires the drawing of the human figures of this community,

'Wo sich nah der Natur menschlich der Mensch noch erzieht.'

In the simple story of the innkeeper's son, we read the whole economy of a community firmly planted in the soil; we see its orchards and gardens and vineyards, we see the burgher's thrift and the watchful eye of the house-wife. And across this thriving community is thrown, with the finest effect, the wreckage of one abruptly uprooted and dispersed, while again out of that wreckage detaches itself the noble figure of Dorothea, homeless and exiled, but a perpetual wellspring of all the qualities which give cohesion to society and build up the home. In drawing of detail too, the sculpturesque intuition is persistently blended with organic feeling: there is a suppleness in the clear forms, a tenderness in the unhesitating profiles. This large flexible speech impresses on all that enters its embrace a delicate precision of form, but also elicits everywhere subtle suggestions of growth. When Hermann and Dorothea walk homeward through the cornfields towards the stormy sunset, they are gladdened by the tall waving corn, which almost reaches their tall figures; the gladness of harvest, and the comeliness of goodly stature, stealing upon our imagination from the same two lines. The stamping horses whose thunder we hear under the gateway, or which we watch speeding homeward eager for the stall, while the dust-cloud springs up under their mighty hoofs,—are drawn by a man who has looked on the glorious fraternal four of bronze that champ and curvet over the portal of Saint Mark's. Yet, on the other hand, what depths of patriarchal sentiment, of the feeling that gathers about the home lands where for unremembered generations men have sown and reaped and garnered, taking their life from the earth, and at last laid to rest in it,—lies in a single utterly simple line: "*These fields are ours; they grow ripe for the morrow's harvest.*" Here those two springs of poetry well up apart; more often they blend too intimately for the finest analysis. At other times their currents meet and mingle without indistinguishably blending, like the gray Danube and the green Inn at Passau. Hermann and Dorothea descend in the gloaming through the vineyard to his father's house. On the rough unhewn steps her foot slips and twists; she is near falling. "Swiftly he spread his arms and supported her; gently she sank on his shoulder, breast drooped upon breast, and cheek upon cheek. So he stood, rigid as a marble image, controlled by resolute will, did not clasp her closer, but stayed himself against her weight. And so his senses were filled with his glorious burden, the warmth at her heart and the balm of her breath, exhaled upon his lips, and he felt the man in him as he bore her womanhood's heroic stature." One easily feels the hand of the sculptor in that fine description; in the precision with which not only profile, but pose, the strain or relaxation of muscle, are realised, the fearless insistance on weight and stature, heedless of the Romantic canon which forbids a heroine to be heavy. Yet, on the other hand, what breathing vitality, what warmth and fragrance, in every line!

Let me, finally, in a few sentences, give a somewhat wider horizon to this study of Goethe's style at the moment of its maturest perfection. In his later poetry the exquisite balance between plastic and organic feeling is somewhat disturbed; under the influence of Schelling, the mysterious and impalpable aspects of organic nature grow more and more dominant in his mind, and it becomes the office of poetic expression not to strive to body forth the impalpable, but to suggest it by likeness and symbol. *Alles Vergängliche ist nur ein Gleichniss*—all the vesture of man's thought and speech becomes but a parable of the eternal infinity of Nature.

Goethe lived in a time when, alike through poetry and science, the universe of sense and thought was at countless points acquiring a new potency of appeal to man. All things, as Wordsworth said, *were speaking*; and the multitudinous chorus found nowhere so complete an interpretation as on Goethe's clear harp of divers tones. Wordsworth and Shelley render certain aspects of external Nature, the loneliness of the mountains, the tameless energy of wind, with an intensity which makes all other Nature poetry pale. But they looked with cold or uninspired eyes on the whole world of art, on the mystery of the Gothic vault, the glory of Attic marble. Except under certain broad and simple aspects—the patriot, the peasant, the child—they were strange to the world of man. Their 'Nature' was not yet the *unendliche Natur*, at whose breasts all things in heaven and earth drink of the springs of life. Wordsworth's aspiration to tell of man barricaded ever more within the walls of cities remained an unfulfilled item in the programme of a recluse; and Shelley's champion of oppressed humanity hung far aloof from men among the caverns and precipices of Caucasus. Physical Nature they spiritualise rather than interpret. Wordsworth has, like Goethe, the "quiet eye," and sees and renders with a precision as delicate as his the forms of things—the daisy's star-shaped shadow on the stone; he feels with equal or perhaps greater intensity the *being* of the flower, but he does not, like Goethe, feel its *becoming*. Nature for him has something of the rigidity of his own character. With Shelley, on the contrary, the vitality of Nature streams and pulses through its whole fabric with an intensity which dissolves all form and structure into light and air, and anticipates the slow aeons of organic change with momentous crises of convulsion. Goethe alone is the poet of the Nature that evolves. In this direction, no doubt, we must also recognise the sources of his limitations. He was so penetrated with the instinct of harmonious evolution that he pursued it by too short and simple paths, arrived too easily at the goal. The mathematician, who lays the concrete totality on the rack of a disintegrating analysis, was as abhorrent to him as the caricaturist who mutilates the beauty of truth with burlesque. From the tragic side of life he turned with an aversion not wholly born of pity. And tragedy itself insensibly missed, in his hands, the supremest heights of pity and terror. Faust is not wrung with the remorse of Othello, and his reconciliation attains a harmony more complete, perhaps, but of a lower kind than that which we enter through the purifying pity which the merciless poignancy of Othello's tragedy inspires. Yet harmony is the last word of art as of life, the final postulate of religion and philosophy; and if Goethe rarely, like Shakespeare, evoked poetry from the supreme agonies and anarchies of men and states, if he knew neither the divine anger of Dante nor his diviner love, and had seen neither the depths of hell nor the heights of heaven, he yet toiled for two generations towards the mastery of a world, of which their horizon encircled but narrow portions, the image of the indwelling reason of the universe slowly growing articulate through the ages in the intellect and imagination, the ordered knowledge and ideal art of Man.

C. H. HERFORD.

A CONTESTED PASSAGE IN THE OLD HIGH GERMAN POEM, "DE HEINRICO."

AMONG the scanty fragments of shorter Old High German poems which have come down to our times, but few surpass the political ballad "De Heinrico" in interest and difficulty. Its peculiar North Rhenish dialect, its metre and style, at once popular and learned, especially the mixture of Latin and German with which we meet here for the first time in Old German poetry,[1] are no less interesting than the investigation into the historical circumstances under which the poem may have been written in the second half of the tenth century.

Up to quite recently it was considered to refer to a reconciliation of the German Emperor, Otto I. (936-73), with his rebellious brother Henry I., Duke of Bavaria. About the time and place of the reconciliation different scholars held different views, but all agreed that a friendly meeting of the brothers was celebrated by a singer whose sympathies were with Henry, and who was anxious to praise and to justify the Duke's conduct. For the study of the different

[1] For the only other O.H.G. specimen of this kind of maccaronic poetry, the text of which is almost entirely erased from the MS., but which very probably was a dialogue between a cleric and a nun, see Haupt's Zeitschrift, xxx. 190 *sqq.*, and R. Kögel, Geschichte d. d. Litt. bis zum Ausgang des Mittelalters, i. 2, pp. 136-140.

views proposed as to the time and place of this meeting, I must refer to the bibliographical notes given at the end of this article.

All conjectures as to the historical foundations of our poem were mainly based on the three lines which follow immediately on an introductory stanza of four lines, in which the minstrel implores the help of Christ for a song in praise of 'a certain duke, Lord Henry, who gloriously protected (*i.e.* ruled over) the realm of the Bavarians.' The following three lines run thus in all the older editions of our poem:

Intrans nempe nuntius, then keisar manoda her thus:
'*cur sedes*' *infit* '*Otdo*' ther unsar keisar guodo?
hic adest Heinrich, bruother hera kuniglîch.

If the reading of the last line should prove to be doubtful or incorrect, of course all speculations as to the historical events referred to must be carefully re-considered. Grave doubts as to the correctness of the reading *bruother kuniglich* '(thy) royal brother,' *i.e.* Henry, have arisen of late, and it is of the greatest importance to have this question settled definitely before the historical investigations can be proceeded with.

The precious poem has been preserved for us in but one manuscript, a most valuable parchment volume of the eleventh century, containing a number of very interesting pieces by different hands. The portion containing the so-called 'Cambridge songs' was, according to Sir E. M. Thompson of the British Museum, not written by a professional scribe, but by an English lover and collector of poetry. The MS. (marked Gg. 5. 35) is now preserved among the treasures of the Cambridge University Library, and our poem is written in a very neat and careful handwriting on fol. 437$^{ro.b.}$ and 437$^{vo.a.}$ close to the end of the manuscript.[1]

The writing of by far the greater portion of the poem is still very clear, and does not admit of the slightest doubt; the dark ink shines in most places as if it had been used but yesterday, and not 800 years ago. Unfortunately, however, those very words which are of paramount importance for the historical explanation of the whole are now partly gone.[1] The most important line is the fifth from the bottom of the page, and the end of each of the last lines has become either obscured or quite rubbed out, probably through the action of the fingers turning over the leaf. In these places the parchment is now completely worn off, and its former yellowish tint has become whitish-grey.

As a basis for the following observations, I now print the last eight lines on fol. 437$^{ro.b.}$ exactly as they are now legible in the manuscript:

Intranſ nempe nuntiuſ then
keiſar namoda her thuſ cur ſede:
infit otdo ther unſar keiſar
guodo hic adeſt heinrich bru
her hera kuniglich dignum tibi
fore thir ſelue moze ſine
Tunc ſurrexit otdo ther unſar
keiſar guodo ꝑeꝫ illi obuiã

Thus it appears that the all-important word *bruother* does not really now stand in the MS., if, indeed, it ever stood there.[2]

When, in 1885, I collated[3] and transcribed from our Cambridge MS. all the poems which had been printed in the Denkmäler, I did, of course, not fail to call Scherer's attention to the doubtful reading of the MS. concerning this important passage. When, after Scherer's premature death, Steinmeyer brought out his excellent new edition of the Denkmäler (1892), he was in possession of all my collations and transcripts. In the Notes to the text (ii. 106), Steinmeyer made the ingenious conjecture that instead of *br*[*uot*]*her*, the reading should be *br*[*ingit*]*her*. I turned at once to the MS. again to see if by any chance this conjecture would be confirmed by some faint traces of letters; but, in spite of repeated efforts, I was unable to see anything.

In the following year Dr R. Priebsch, who was at that time collecting the materials for his admirable book "Deutsche Handschriften in England" (Part i., Erlangen, 1896), naturally bestowed a great deal of time and

[1] Every leaf has the length of 21·85 cm., and the width of 14·85 cm., hence approximatively 22 to 15. On every page there are two columns of 40 lines each. The initials of the poems are painted in red; in the case of "De Heinrico" a space for the initial was left open by the scribe, but it was afterwards not put into its proper place, but only added in a somewhat reduced size on the margin of the manuscript. For a more detailed description of the MS. see the book by R. Priebsch mentioned hereafter.

[1] In the case of some other poems the reading is impossible, or at best most doubtful, because at a very early date the lines were erased and darkened by the use of chemicals. Holes in the parchment existed even before the poems were written down. They have in no place spoilt the text. Mistakes of the scribe are pretty frequent in other poems, and also in "De Heinrico." The last edition of the Denkmäler gives in every case reliable information.

[2] The final es in ſedes is almost completely rubbed out, and the final bi in tibi is nearly gone.

[3] See also my article, "Zu den Cambridger Liedern," Zeitschr. f. d. d. A., xxx. (1886), 186-92.

attention upon our MS., of which he elaborated a most minute description, and one day, with the help of a reagens, he read quite clearly, not indeed *bringit*, but *bringt*. He told me immediately afterwards of his discovery, and inserted a preliminary notice of it into the Anzeiger f. d. d. A., xx. (1894), 207. He subsequently discussed the passage at greater length and with much critical acumen as to its altered political bearings in his "Deutsche Handschriften in England," i. 25 *sqq*. When, a few days after his discovery, I looked up the passage once more, the place was as dull as ever; and when I was anxious to repeat the experiment, the principal librarian shrank from allowing a second use of the reagens. It was, however, applied at last in 1886 in the presence of our principal librarian, F. Jenkinson, and Sir E. M. Thompson, the widely experienced keeper of the MSS. of the British Museum. Neither Dr Thompson nor I could then see anything definite after *br*, while Mr Jenkinson believed to see part of the tail of an old English g (ȝ), and after it a very faint t.

In the meantime German scholars began to investigate the poem afresh, and quite recently Braune adopted the reading *bringit* in the new edition of his "Althochdeutsches Lesebuch" (Halle, ²1897), while Kögel took pains to defend the older reading *bruother* in his "Geschichte der deutschen Litteratur bis zum Ausgange des Mittelalters" (I. 2, 132 *sqq*. Strassburg, 1897). Several other scholars are said to be at present working at the poem. It may therefore, after all that has been said on the subject, still be of use to state clearly where we now are, so far as the mere reading of the contested line in the MS. is concerned.

First of all, it should be borne in mind that most of the writers who have discussed the passage, and have often materially contributed to the proper understanding of the text, have not been able to see the MS. themselves. From this fact a few misconceptions have naturally arisen.

J. C. Eccard, who in 1720 edited "De Heinrico" for the first time, had no access to the MS. itself. He published the poem in his "Veterum Monumentorum Quaternio" (pp. 49-52), with a few additional remarks, under the title "Poema in Henricum Palatinum Rheni," adding "ab anonymo Lotharingo." On p. 51, Eccard informs the reader that the poem had been sent to him (*ex codice membranaceo Cantabrigiense transmissum*). He does not mention when and from whom he received it, or when the transcript was made.[1] Eccard's text is very unreliable, and unfortunately contains no statement as to any possible doubt or difficulty in the reading of the MS. He prints simply (without any regard to the division of the phrases in the MS.):

Intrans nempe nuntius
Then Keisar namoda,
Herthas, cur sedis, infit, Otdo
Ther unsar Keisar guodo
Hic . . . adest Heinrich
Bruother, hera Kuniglich
Dignum tibi fore
Thit selve more.

From these facts one would be inclined to conclude that in 1720 the letters making up the word *bruot/her* could still be plainly read in the MS., as it seems hardly probable that an Englishman unacquainted with old German, as the rest of the transcript proves him to have been, would have been able to make up this word.

Wackernagel and Lachmann, who did so much for the improvement and explanation of the text, did not inspect the MS. either; nor did Hoffmann v. Fallersleben, who printed Wackernagel's improved version (Fundgruben, i. 340), endeavour to obtain a new collation. At the end of the sixties Jaffé came to Cambridge, went carefully through the part of the MS. containing the songs, and published the result of his labours in the Zeitschr. f. d. d. A., xiv. (1869). But, strangely enough, he has not (on p. 451) a single word of doubt as to the correctness of the reading *bruot/her*, although he set right several trifling mistakes in the first edition of the Denkmäler. This looks as if Jaffé accepted the reading *bruot/her*, the importance of which he certainly realised. After him, Braune, Piper and others printed the text, without apparently having had recourse to the original.

When, in 1885, I went over the same ground again, and could not find any distinct traces of letters after the *br*, I asked my late friend Henry Bradshaw, then principal librarian and one of the greatest authorities in all matters concerning manuscripts, to look with me at the passage. We repeated our readings several

[1] It is difficult to guess who may have transcribed it, together with the few purely Latin poems which E. published from the same MS. The influence of Hickes and his friends seems to be noticeable. Hickes, it is true, had died in 1715. In 1722 John Smith published at Cambridge his edition of the Old English Bede. The University Librarians were: 1712-18, P. Brooke, B.D., Joh.; 1718-21, T. Macro, M.A., Caius College.

times on the brightest days of May and June, but neither he nor I could decipher any more. Being scrupulously particular as to the handling of the MSS. entrusted to his care, he felt unable to permit the use of a reagens for which I then asked him more than once. I consulted the MS. again in 1886 for my friend W. Seelmann (see his article in the Ndd. Jb., xii. 75 *sqq.*), who, while not doubting the correctness of *bruother*, wondered if, instead of the following *hera*, the reading should not be rather *hori*. But *hera* stands unmistakably in the MS.

The last scholar who came to Cambridge in order to inspect the MS. was Professor Paul Piper. He took a copy at Christmas, 1895, but he apparently did not suspect the original reading br*uother*.

Thus the matter stands at present. Several people who, in former years, were able to consult the MS. have read *bruot|her;* Priebsch is perfectly convinced that, with the help of his reagens, he has clearly seen *bringt;* now, only *br* can be read for certain, even with the help of a fresh reagens and a good magnifying glass. It is scarcely to be hoped that, after the repeated treatment with chemicals, the MS. will ever disclose to our eyes the few strokes on which so very much depends for the interpretation of the poem.

Under the circumstances, it is difficult to arrive at a satisfactory decision. It cannot be denied that the fact that *bruot|her*, a form not easily to be guessed by an Englishman transcribing the poem in the early eighteenth century, was originally read, and was NOT challenged by scholars so careful as Jaffé and Piper, speaks much in favour of adhering to the older reading. Again, in spite of Priebsch's clever argumentation, it seems very doubtful whether we ought to admit in so early a poem the form *bringt* instead of *bringit*. Braune consequently prints *bringit* in the last edition of his Lesebuch. Still, it is but fair to admit that the space would permit the longer form *bringit;* it will be seen from my transcript that words are more than once put close on to the margin. A much greater difficulty, as far as room goes, is the admission of a complete *n* before the g (see below). The *t*, which Priebsch asserts to have seen clearly, and faint traces of which I have now and again also believed to discover (only with the horizontal stroke a little more downward than usual), would do equally well for *bruot*. A very slight, roundish impression just before it would rather speak in favour of an original o, than of the upper part of an old English g (ȝ),[1] the tail of which Priebsch is convinced to have recognised; while to me it seemed, if anything, rather to be a casual and meaningless spot on the parchment. And if one would really read a *g* before the *t*, it would be most difficult to find room for an *n*. After the *br* there is only room for one more stroke before the *g* (or *o*) begins. This would well do to make *bru-o*, but would not quite suffice for *brin-g*.

But if most of these points are rather in favour of the reading *bruot|her*, another point, not mentioned by Priebsch, seems to speak against it, and supports his own reading. If we look at the way in which the words are divided in our MS., we find in "De Heinrico" the following: *fau|tor, be|thiu, sco|ne, miche|lon;* in the purely Latin pieces: *sal|uaret, salu|tē, mo|uendo, pie|tatis*, etc. Thus we see in every instance a proper division of the words, German or Latin. The most instructive instance is *be|thiu*, 'both,' which seems to prove that the two letters (th), which denote but one sound, were not separated by the scribe, who himself spoke the voiced spirantic sound (which once, in l. 20, he rendered by the proper Old English runic letter þ). If he had wished to divide the word, he would in all probability have written *bruo|ther*. This seems to me a very strong argument in favour of *bringit*.

I will not here discuss the historical bearing of the new reading, but I readily admit that some words of the poem, especially the most puzzling *ambo vos aequivoci* (l. 13), would find a much easier explanation by the adoption of Steinmeyer's conjecture and of Priebsch's interpretation of the historical allusions.

[Some recent literature on the subject—TEXT OF THE POEM: K. Müllenhoff und W. Scherer, Denkmäler deutscher Poesie und Prosa aus dem viii.-xii. Jahrhundert, 3rd ed., by E. Steinmeyer, Berlin, 1892; I., 39-40; II., 99-106 (notes). W. Braune, Althochdeutsches Lesebuch, Halle, [4]1897; No. xxxix., pp. 147-8. P. Piper, Nachträge zur älteren deutschen Litteratur von Kürschners deutscher National-Litteratur. pp. 221-2. Stuttgart (no year, 1898). DISCUSSION: W. Seelmann, Jahrbuch des Vereins für niederdeutsche Sprachforschung, xii. (1886), 75-89. J. Kelle, Geschichte der deutschen Litteratur von der ältesten Zeit

[1] In the part of the MS. which contains the 'Cambridge Songs,' many letters occur indiscriminately, now in the English and now in the Continental form, or in double forms current on the Continent. These letters are *g, r, t, f, uu, th, d.* See also Z. f. d. d. A., xxx. 188, and Priebsch, D. H. i. E., i. 22-23.

bis zur Mitte des elften Jahrhunderts, Berlin, I. (1892), 194 *sqq*. R. Priebsch, Deutsche Handschriften in England; Erlangen, I. (1896), 25-27. R. Kögel, Geschichte der deutschen Litteratur bis zum Ausgange des Mittelalters; I. ii. (1897), 126-136 (here the older literature is given in full). K. Breul, in the Anzeiger f. d. d. A., xxiv. (1898), 59 (this note was written more than two years ago). FACSIMILE: F. Vogt und Max Koch, Geschichte der deutschen Litteratur von den ältesten Zeiten bis zur Gegenwart, Leipzig und Wien, 1897; pp. (53-)55. (The passage selected does, unfortunately, not contain the line discussed above, but is its direct continuation. It gives the last two lines of fol. 437$^{ro.b}$ and the rest of the poem from fol. 437$^{vo.a}$.

KARL BREUL.

CAMBRIDGE.

EINE NIEDERLÄNDISCHE

PARAPHRASE DES 'VENI SANCTE SPIRITUS.'

AN MEHREREN PLÄTZEN der Additional-hs. n^{r} 11,664[1] des British-Museums hat ein gewisser Arno Waghemans—die Schriftzüge setzen ihn ins XVI. Jh.—Einträge gemacht, teils in lateinischer, teils in niederländischer Sprache. Um die letztern handelt es sich hier.

Der erste, der unter dem Titel '*Hier volcht een geestelijck refereyn*' Bl. 86^{b}-87^{b} einnimmt, erweist sich als ein Refereyn der Anna Bijns, gedruckt in 'Nieuwe Refereinen van Anna Bijns, Maatsch. d. Vlaam. Bibl. 4^{e} Reeks n^{r} 6' als n^{r} XI. S. 40-43. Nur fehlt das 'Prince' und die Fassung zeigt in den vorhandenen 4 Strophen beträchtliche Abweichungen, die ich hier notiere, abgesehn von solchen rein orthographischer Natur.

A 4 *ghymoetse niet eruen*, 6 *Het eynde alder inecht*, 10 *wijsheit*, 14 *En geproeft* fehlt, 17 lautet: *Maer nochtans ten lestē hefti bekent*, 18 *Dat alle eere vruechde en rijcdō es ēe idel riet*, 19 *al* fehlt durchgehend in diesem Verse.

B 5 *Die hier voermaels leefde*[*n*] *sonder trueren*, 7 *inder eerdē*, 8 lautet: *Van god verlaten*, 9 *nv baten*, 10 *oft triūpheringhe*.

C 3 *ooc* fehlt, 6 *Liet hem van betsabee o'settē god vreesende vrient*, 10 *Als sij ginck die creatuerē bescouwen*, 11-15 *Die Coninck salomon wijs ghesint Van gode bemint Wert soo seer verblint Aenbiddende afgoden door die vrouwen*, 16 *zij* fehlt, ebenso *dugelijcx*, 18 *Want ic singhe noch eens mijn oude liet*.

D 2 *noch bewijsen* (ein klar liegendes Versehn des Schreibers für *spijsen*), 3 . . . *es bitterheit geminct*, 4 *wel* fehlt, 5 *nae niet*, 6 . . . *loopt niet thuijs enbrinct*, 7 *Siet hoemen bācketteert houeert oft drinckt*, 8-9 *Hoe vrolijck datmer* (!) *singet Speelt danst oft springt*, 10 *Alst al* . . . *soo moet* . . . *clachtich wesē*, 11-13 *Och die werelt meer galle dan honincxs scinckt Altijt hier op dinckt. Vseluen bedrinckt*, 14 *sal v*, 15 *en wilt*, 16 *werelt wat v gheschiet*, 18 *Wairt ic seg wederom myn ierste bediet*.

Darauf: *Amen. Mint god bovē al.*

E fehlt.

Ob diese verhältnismässig bedeutsamen Abweichungen auf die überarbeitende Hand Waghemans zurück zuführen wären oder ob sie schon seiner Vorlage (etwa einer ersten Niederschrift der Anna Bijns) angehört haben mögen, weiss ich nicht zu entscheiden. Besserungen sind sie indessen in der Gesammtheit der Fälle nicht.

Der zweite Eintrag, auf den Blättern 127^{b}-129^{b}, ist die PARAPHRASE des schönen Hymnus 'VENI SANCTI SPIRITUS.' Unwillkürlich drängt sich die Frage auf, ob nicht auch an ihr Anna Bijns Eigentumsrecht besitzt. Die Nachbarschaft des erwähnten Refereins, die bei der Lectüre ihrer Gedichte ins Auge springende Aehnlichkeit des Stils und einzelner Bilder,[1] nicht zum mindesten endlich der behandelte Stoff, scheinen das Recht zu dieser Vermutung zu geben. Auch die gewählte dichterische Form—die 4 zeilige Strophe—findet sich bei Anna Bijns wieder.[2] Auffallend bleibt es nur, dass weder in der sonstigen hsl. Überlieferung noch in den Drucken soweit ich aus deren neuerlichen Publicationen ersehn kann, unser Gedicht vorkommt. Ich begnüge mich daher obige Vermutung ausgesprochen zu haben.

[1] Perg. XV. Jh. Bl. 131, quarto, mit Werken Johannis Gerson, Cancellarii Parisiensis, besonders (1-36) tractatus duo de theologia mystica, et de practica theologiae mysticae. Auf 3^{a}: Bibliothecae, D. Michaelis, Antuerpiae.

[1] Man vgl. z. b. Refereyn X. in v. Helten's Ausgabe, Rotterdam, 1875, S. 253 ff.

[2] Vgl. a.a.O. Refereyn XI. und Refereyn XCI. in der Ausg. d. vlaam. Biblioph.; freilich ist in beiden Fällen die Reimform gekünstelter (Ketendichten en Retrograden).

Unserer Fassung, die 35 + 2 (offenbar Schreiberzusatz) 4 zeilige Strophen nach dem Reimschema abab zählt, liegt, wie schon angedeutet, der Hymnus 'Veni sancte spiritus' (Mone I., nr 186) zugrunde. Er ist laut den lat. Randglossen verarbeitet in den Strophen III.-V., XIX.-XXI., XXIII., XXV., XXXIV. f. Ebendiese Glossen weisen aber auch Benützung der Hymne 'Veni creator spiritus' (Mone I., nr 184) für II. (IV.) und XXII. nach, ferner von Ps. 93, 12 für XXVIII., von Esaias 40, 31 für XIII., Lucas 12, 49 für XVII., Röm. 8, 26 für XXXII. f., und Galat. 6, 14 für X. Woraus dagegen die zu VI., XXII. (Infunde, etc.) und XXVII. notierten Stellen entnommen sind, weiss ich nicht; die rythmische Form der beiden, letzten mag ebenfalls auf einen Hymnus hindeuten.

Bei dem folgenden Textabdrucke habe ich die Interpunction eingeführt, die Orthographie aber dahin geregelt, dass ich vor e und i durchwegs gh schrieb, dann w für das stellenweis stehende v; ferner wurde hie und da auftretende Längenbezeichnung in offener Silbe beseitigt, für oe (ȯ) in geschlossener Silbe oo, für y in derselben Stellung ij gesetzt.

ÜBERSCHRIFT 127b: VENI SANCTE SPIRITUS ET EMITTE CELIT' LUCIS TUE RADIUM.

I. **O** *heilighen gheest, mijn god, mijn heere,*
Een scepper almachtich, een gottelijck wesen,
Ghelijck in glorien, in macht, in eere,
Met god den vader en christum ghepresen.

II. **O** *licht der lichten, o suuer fonteyne,* — *Fons viuũs.*
Van allen gratien een leuende adere,
Het alder soetste in der gotheit reyne, — *Donum dei altissimi.*
Die hooghelycke gaue van god den vadere.

III. **C**oompt, *vader der armen, vol charitaten,* — *Veni pater pauperum.*
Coompt, alder salichste licht der herten, — *Veni lumen cordium.*
Coompt, geuer der gauen, milt bouen maten, — *Veni dator mũnerum.*
Coompt, saechte gheneser van allen smerten.

IV. **C**oompt, *alder beste trooster van binnen,* — *Consolator optime.*
Coompt, soete vercoelinghe in quader uelluste, — *In estu temperies.*
Coompt, lieffelijck gast der zielen, vol minnen, — *Dulcis hospes anime und:*
In swaren arbeit een volle ruste. — *Qui paracletus diceris Dulce refrigerium.*

V. **C**oompt, *Manna verborghen, der zielen aes,*
Coompt, dalder ghetrouste aduocaet der armen,
In weynen, in scheyden een troostelijck solaes, — *In fletu solatium.*
In uwer liefden doet my verwarmen.[1]

VI. **C**oompt, *vierighen brant der godlycker minnen.* — *Ignis charitas qui omnium seculorum sanctos tui numinis docuisti instinctu complectendo spiritus.*
Die allen heylighen van des werels beghin
Den vyant soo vromelijck hebt doen verwinnen
Ende om god te dienen ghegheuen den sin.

VII. **H**oe *schoon van lichaem, hoe rijck van goede,*
Hoe teer van complexien, hoe jonck van jaren,
Hoe cranck van natueren, hoe edel van bloede,
Weer mannen, weer vrouwen, hoe danich (dat) sy waren,

VIII. **A**ls *ghy haer herten metten brant der minnen*
Verwermden en onstaeckt, sy werden ter stont
Soo sterck van gheeste, soo vroem van binnen,
Dat syt al versmaden uut hertsen (!) gront:

IX. **B**raggeren, *houeren, dansen en springhen,*
Rijckdom, ghemack, des vleesch wellust,
Ghenucht hanteren, spelen en singhen, 128a
Het was haer een pijn en groot onruste;

X. **M**aer *veel te vasten, te bidden, te waken* — *Mihi mundus crucifixus est et ego mundo* [Galat. vi. 14].
Ghenucht te deruen dlichaem castyen,
Te schreyen, te kermen was haer vermake
Ende Jhesum ter eeren veel te lyen.

[1] *Verwermen.*

XI. **H**oe swaerder pijn, hoe meerder lyden[1]
Dat sy verdroeghen om Jhesus wille,
Soo[2] *sy hem meer in den heer verblyden*
Tot dat sy den doot smaeckten al stille.

XII. **A**rmoede, ghebreck, beschaemtheit en druck,
Slaghen, tormenten, scade en schande
Was haer een vruecht, spijs en gheluck
Tot dat sy haer leuen lieten te pande. — *Esaie* xl. (31).

XIII. **S**y ghinghen ter doot met blyde gemoede, — *Qui sperant in domino mutabunt fortitudinem current et non laborabunt etc.*
Oft sy ter bruloft hadden ghelopen.
Hoe dat sarbeyden, sy en werden niet moede:
Het was hem al soet om den hemel te copen.

XIV. **D**it sijn v wercken, seer wonder om lesen,
O heylighen gheest, om dencken, om horen
Die ghy hier voormaels dick hebt bewesen
In allen heilighen van god uutvercoren.

XV. **O** crachtighen brant der vierigher minnen,
Die in die santen dit hebt ghewracht,
Wilt my toch gunnen, om eenste beginnen
Een ander leuen, v godlycke cracht.

XVI. **E**en voncke van dyen vier soo crachtich,
Een strale van uwer gratien soet,
Die es veel beter ende die acht ic[3]
Bouen allen scatten en tijtelijck goet.

XVII. **C**oompt, gottelijck vier, van Jhesus ghesonden — *Ignem veni mittere in terram etc luce* 12.
Om die menschen tonsteken in sijnder minne,
Wilt toch purgeren den roest mijnder sonden,
Wilt my verwermen en verlichten van binnen.

XVIII. **I**c ben soo slap in allen mijn dinghen, 128.[b]
Soo coudt in liefden, soo traech tot duechden.
O heer, hoe mocht ic eens vromelijck beginnen
Wat goets te doen met viericheit en vruechden.

XIX. **C**oompt, leuende water, coompt coel fonteyne, — *Foue quod est frigidum.*
Wilt in my bluschen alle vrembt vier — *Laua quod est sordidum.*
Van quaden begerten, van liefden onreyne
Der creature ende swaer dangier.

XX. **W**ilt toch begieten, als een groen weyde, — *Riga quod est aridum.*
Metter deuotien wateren soet
Mijn ziele die dorre is als een drooch heide[4]
Om altijt te haken nae dat opperste goet.

XXI. **C**oompt, crachtighen balsem, coompt, termentyn soet,
Wilt toch ghenesen mijn diepe wonden,
Ic ben soo doorcranck[5] *ende traech tot goet,* — *Sana quod est saucium.*
Maer seer gheneycht tot alderlei sonden.

XXII. **C**oompt, salvinge des gheest, seer crachtich in wercken,
Diet herte versterckt door v soet invloeyen, — *Spiritalis vnctio.*
Wilt my inwendich alsoo verstercken, — *Infunde clemens vuctionem tuam nostris sensibus.*
Dat ic in allen duechden mocht groeyen.

XXIII. **I**c ben soo crygel in allen mijn opset, — *Flecte quod est rigidum.*
Soo stijf nae jemants raet te leuen,
Mijn eyghen voornemen behaecht my al bet
Dan tgoet onderwijs dat dander my geuen.

XXIV. **C**oompt toch en boocht al dat in my stijf es,
Wilt temmen[6] *die sinnelyckheit der redenen we(d)erspanich,*
Wilt[7] *temperen en seicken dat in my ongeseickt es,*
En maken dat vleesch den gheest onderdanich.

[1] *Meerdē lyden.* [2] *Hoe.* [3] Darnach v. jüng. Hand: *O godt almachtich.*
[4] Über ein durchstrichenes *groe weyde.* [5] = Perinfirmus. [6] temen.
[7] Die beiden folgenden Verse stehn in umgekehrter Folge in der hs; die obige Stellung wird aber durch *ba* am hande angedentet.

XXV. **C**oompt, leydtsman getrouwe ter rechter banen, — *Rege quod est devium.*
Coompt, sekeren toevlucht van allen die dwalen,
Wilt my ter duecht soo stieren en manen,
Dat ic mocht houden die rechte palen.

XXVI. **E**ylacen, ic gaen al crupel'en manck,
Ic wandel soo ducwils die cromme strate,
Wilt toch recht maken voortaen mynen ganck,
Dat ic allen uutweghen mocht ganselijck laten.

XXVII. **C**oompt, opperste meester, coompt hemelsche doctoor, 129[a]
Coompt, dalder sekerste ende beste leeraer, — *Magistrorum optimus.*
Doet ons altijt v gheuen ghehoor
Ende v soet inspreken[1] wel nemen waer.

XXVIII. **H**oe salich sijn sy die ghy inwendich
Het rechte verstant der geboden leert
En tot duechden soo sijdt behendich
Dat sy tot god sijn heel toe ghekeert.

XXIX. **C**oompt, alder salichste licht der lichten, — *O lux beatissima.*
Diet al verlicht in die werelt ront, — *Reple cordis intima*
Wilt alle kersten menschen verlichten — *tuorum fidelium.*
Tot in den binnensten haers herten gront.

XXX. **S**onder v goddelijck licht van werden — *Sine tua numine nihil est in*
Eest al met swaerder duusterheit beuaen; — *lumine nihil est innosium.*
Tis al onreyn dat heeft op der erden
Dit cort ellendich leuen ontfaen.

XXXI. **C**oompt, licht der lichten, wilt onderwijsen
In allen dinghen ons plompe sinnen,
Wat dat wy doen sullen oft wat misprijsen,
Wat hopen, wat vresen, wat haten, wat minnen.

XXXII. **W**y als die onwetende, hoe wy den vader — *Quid oremus sicut oportet*
Best mochten bidden, seer luttel bevroeyen, — *nescimus sed ipse spiritus*
Maer ghij die alderwijste beraeder — *postulat pro nobis gemitibus*
Doeghet hert der menschen in deuotien vloeyen: — *inennarabilibus, Ro.* 8.

XXXIII. **G**hy helpt ons cranckheit, ghy maeckt ons cond — *Ipse spiritus adiuvat infir-*
Wat dat wy biddende sullen begeren, — *mitates nostras* [*Rom.* 8, 26].
Ghy doet ons versuchten uut thersen (*f*) gront
Om bystant tseghen die helsche beren.

XXXIV. **N**u om te sluten dit simpel dicht, — *Da tuis fidelibus in te confi*
Wilt onse dorstige sielen lauen, — *tentibus sacrum septen-*
O, alder soetste ende salichste licht, — *arium.*
Met v seuen godlycke gauen.

XXXV. **G**eeft ons der duechden verdienste soet, 129[b]. — *Da virtutis meritum*
Verleent ons een salich eynde mede, — *Da salutis exitum*
Gondt ons taenscouwen dat opperste goet — *Da perhenne gaudium.*
En dat te ghebrucken in dewighe vrede. *Amen.*[2]

[1] *In*—aus *on*—corr.

[2] Schreiberzusatz: *Lof, heilighen gheest, uut god den vader*
Uut god den soon inder ewicheit geresen,
Den bant der liefden cnoopende te gader
Den hemelschen vader ende Jhesum ghepresen.
Lof, heilighen gheest, mijn god, mijn heer
Mijn scepper almachtich, een godlijck wesen
Ghelijck in glorien, in macht, in eeren,
Met geste
Arno Waghemans.

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OBSERVATIONS.

A MUTILATED WORD IN CODEX JUNIUS XI. (THE "CÆDMON" MS.).

PROFESSOR WÜLKER, in a note upon *Exodus*, 532 (*Bibliothek der Ags. Poesie*, ii. 2, p. 472), says that the word *wreccum* in this line, though in any case the one which must be adopted, is not so undoubtedly the reading of the MS. as I (in *Anglia*, xii. p. 603 f.) make out. "*Das wort*," he says, "*ist nicht mit solcher bestimmtheit wie L. tut als* wreccum (*wie auf alle fälle herzustellen ist*) *zu lesen*."

It almost seems as if the fates had conspired to deprive this unfortunate word of its right of citizenship in the MS.

Junius himself read it correctly—*wreccum*—more than two hundred years ago; but in this century it has been taken as *wineccum* by Thorpe and by Kluge (*Ags. Lesebuch*, p. 95, note), as *wrineccum* by Bouterwek, and as *wirecum* by Sievers (Haupt's *Zs.*, xv. p. 459). All the editors agree that the sense requires *wreccum*.

The word occurs on page 169 of the Codex. At some distant time, probably before the MS. was bound as we now have it, this page was torn completely in two, by a crooked rent extending right across it, and the severed parts were afterwards stitched together very roughly with a twisted silk thread. It happened that the line of the rent had passed through the *w* (ꝑ) and the *r* (ꝛ) of the word under discussion, taking off the curved portion of the former letter and the portion beneath the line of the latter. In the stitching these two bits were brought opposite each other, away from their right places, so as to give the appearance of an *i*, thus: ı.

All this I explained in *Anglia*, xii. Seeing that my account of the matter, though supported by Prof. Napier, was called in question, as aforesaid, I paid a visit to the Bodleian in March 1894, to look at the place in the Codex once more. Mr Nicholson, the head librarian (whose "wakeful custody" of the priceless manuscript is at once a terror and a delight to the appreciative student), most kindly examined it with me, and judged it best, in the interest of the MS. (to say nothing of the disputed reading), to remove the clumsy stitching, and have the page properly mended with transparent paper, after the well-known manner of the Bodleian.

When the thread was taken out, and the parts of the page had been adjusted as well as the binding would allow, the counterfeit *i* fell at once to pieces; the upper piece moved upwards to the left to complete what was wanting in the *w*, and the lower moved downwards to the right to finish off the *r*, thus settling the title of the word *wreccum* (as Mr Nicholson remarked) "beyond the possibility of a doubt."

I trust that the learned Leipzig professor, when next he is at the Bodleian, will see for himself whether it was possible to be too certain as to this reading. J. L.

THE ACCEPTED EMENDATION IN "PARADISE REGAINED," ii. 309.

WE have here another case in which almost all editors agree as to what should be read, although no one, so far as I have seen, has pointed out how the error corrected crept into the text.

The original edition (of 1671) reads:

> "The fugitive bond-woman, with her son,
> Outcast Nebaioth, yet found *he* relief," &c.

—and the late Professor Morley, in his edition for Cassell's National Library, retains the *he*, though it is impossible, without doing violence to language, to construe it.

Todd, along with (as he says) all the editions since the folio of 1688 (the emendation was first made in the edition of 1692), reads *here*. So do Masson, Jerram, Deighton, and others. This is what Milton no doubt dictated. But "h*ere r*elief" contains a pitfall into which many an unwary scribe (*resp.* type compositor) has tumbled, and either Milton's amanuensis, or, more probably, Mr Starkey's printer, left out one of the *re*'s.

The case is analogous to the error in the Cod. Arg., mentioned by Mr Douse on p. 56[b] above, where one of the AN's in *taiknjand*AN AN*þaranuh* has been omitted.

J. L.

THE FIRST WORDS IN HAMLET (AN INTERPRETATION).

THE play of Hamlet opens thus: Act I. Scene i. *Elsinore. A platform before the Castle.* FRANCISCO *at his post. Enter to him* BERNARDO. *Ber.*: WHO'S THERE?

How are we to explain this question on the part of Bernardo? It is certainly out

of order, for Francisco at once corrects him: "Nay, answer ME; stand and unfold yourself."

We cannot suppose that Bernardo, who is only on his way to relieve guard, and is not the sentinel yet, would, in an ordinary way, so far forget discipline as to disturb the night with an unauthorised challenge.

The fact is, he is thinking of the ghost (*cf.* l. 9), and the words, "Who's there," burst from him, will he, nill he, when he sees Francisco, for in the uncertain light he is not sure, for the moment, whether the mailed figure of the sentinel be not the apparition which, with martial stalk, and armed from head to foot, has twice gone by his watch (l. 66 and Sc. ii. 228).

Mr A. W. Ward says (*cf.* article on the DRAMA: *Encyclop. Brit.*, vol. vii.) that it is Shakspere's custom to touch in the opening of his plays the chord which is to vibrate all through. Thus, in *Romeo and Juliet*: "Down with the Capulets! down with the Montagues!" But this is the 81st line of Scene i. (*Romeo and Juliet*). In *Hamlet*, Shakespere shadows forth the subject of his tragedy in the very first words of the play. J. L.

[It may interest Dr Lawrence to know that the same explanation of these lines was given by the late Professor ten Brink in the English Seminar at Strassburg in the year 1889, when he made a detailed study of *Hamlet* with his students.—ED.]

LIKE as a conjunction. A "vulgar error" has been for some time about that it is bad grammar to use *like* as a conjunction as well as a preposition. There is at least one reviewer delightfully ignorant of the history of the English language who is very fond of airing his ignorance in the columns of the *Athenæum*, and finding fault with those writers, especially women, who know more than he does, for using *like* as a conjunction. Even a very slight acquaintance with early English writers shows that they constantly used the words "*lyke unto* or *to*" as a preposition, and "*lyke as*" as a conjunction; and that by degrees the *to* and *as* dropt off, leaving *like* as both preposition and conjunction, the one just as good English as the other. Sidney Walker illustrated Shakespeare's use of the word as a conjunction in a separate essay, which all students of English ought to know, and in it quoted instances of the case from many authors, from Spenser downwards. But a few years ago some confident ignoramuses and a well-known set of mutual puffers took upon themselves to assert that *like* was only a preposition, and they have unluckily taken many innocent folk in by their foolish and groundless statement. Even had *like* been so, it might have been legitimately used as a conjunction, like *before* is: "before her," "they dined before they went home." I do hope that Modern Language teachers will do their best to keep for us the historic and legitimate use of *like* as a conjunction as well as a preposition.—F. J. F.

OMINOUS = happy, fortunate. I find this for the first time in my reading in A. M.'s 1597-8 translation from the Dutch of Jacques Guillemeau's "Frenche Chirurgerye," printed at Dort. The word and its adverb occur several times. Take the last and first:

"My Lorde of Favolle was cured of a shott which brake both the focilles of his Legg a little above the anckle, which allsoe was cured of the right worshipfulle Mr Portaile, and d'Amboyse, and of the most *ominouse* and dextrous hand of Mr Billarde, ordinarye Chyrurgiane to the King, and of Mr Biron," p. 54, col. 3.

"This poore Kingedome of Fraunce now seemeth to respire (breathe again), and in shorte time exsperateth (hopes) to have an *ominouse* and happye end of her miseries and calamityes, through the prudence wherewith your Maiesticall valoure and vigilant valliaunce is accompaniede and associated. From Paris, the 15th of September, 1594. Guillemeau," sign. *ij back, dedication 'To the King.' (See, too, 'ominouse and happye successe,' 42/2).

This meaning, 'of good omen' instead of 'bad,' is not in Littré or Godefroy for *omineux*, or in Forcellini for *ominosus*. Perhaps some of the French scholars who read the *Modern Quarterly* can throw light upon it. I suppose it is due to Dutch, as Hexham, 1660, has under 'omen' good luck as well as bad:

An omen, Toekomende geluck ofte ongeluck.

Ominous, Dat goedt gheluck ofte ongheluck bybrenght. F. J. F.

A BIOGRAPHICAL NOTICE OF DANTE IN THE 1494 EDITION OF THE "SPECULUM HISTORIALE."

SOME three years ago (April 1895) I printed in the *English Historical Review*[1] a short notice of Dante, which I discovered, in the midst of a quantity of other interpolated matter, in the 1494 Venice edition of the "Speculum Historiale" of Vincent de Beauvais; and at the same time, having no suggestion of my own to offer, I expressed the hope that the source of this interesting fragment of biography might some day be identified. This

[1] Vol. x, No. 38.

identification appears now to have been happily accomplished by Prof. Hermann Grauert, who in a recent number of the *Historisches Jahrbuch*, after a careful examination of the possible sources of the passage, establishes the following conclusion :—

"Das Ergebnis unserer Untersuchung ist also kurz folgendes: Der von Toynbee der Venezianer Vincenziusausgabe von 1494 entnommene Artikel über Dante ist aus Hartmann Schedels Weltchronik wörtlich nachgedruckt und geht mit jedem Satze auf Jakob Philipp von Bergamos *Supplementum Chronicarum* zurück. Dieser hat die *Divina Commedia* und des Imolesen Benvenuto grossen Kommentar benützt, lehnt sich aber vornehmlich an Boccaccios *Genealogiae deorum libri XV.* an, welches Werk er in seiner Chronik in dem Boccaccio-Artikel als ein schönes ausdrücklich rühmt."

A comparison of the passage printed in the appendix to the "Speculum Historiale" of 1494, with the extracts from Philip of Bergamo and Boccaccio, to which Prof. Grauert refers, will, I think, prove beyond question that the latter has satisfactorily traced to its source the brief notice to which I originally drew attention.

"Speculum" fragment.

Dantes alugerius patria florentinus vates et poeta conspicuus ac theologorum precipue tempestate ista claruit. Vir in cives suos egregia nobilitate venerandus: qui licet ex longo exilio damnatus tenues illi fuissent substantie, semper tamen phisicis atque theologicis doctrinis imbutus vacavit studiis. unde cum florentia a factione nigra pulsus fuisset parisiense gymnasium accessit. et cum circa poeticam scientiam eruditissimus esset opus inclytum atque divinum lingua vernacula sub titulo comedie edidit. in quo omnium celestium terrestriumque ac infernorum profunda contemplatus singula queque historice allegorice tropologice ac anagogice descripsit. Aliud quoque de monarchia mundi. Hic cum ex gallicis regressus fuisset friderico arragonensi regi et domino cani grandi scaligero adhesit.

Philip of Bergamo.

Dantes Aligerius patria Florentinus vates et poeta conspicuus ac theologorum certe precipuus tempestate istac claruit. Vir certe in cives suos egregia nobilitate venerandus atque verendus, qui licet ex longo exilio damnatus tenues illi fuissent substancie semper tamen phisicis atque theologicis doctrinis imbutus vacavit studiis. Unde cum Florentia a factione nigra pulsus fuisset ad ejus ingenii magnitudinem declarandam Parisium accessit, in qua gymnasium intrans adversus quoscunque circa quamcumque facultatem volentes disputare responsionibus aut positionibus suis respondere se obtulit disputaturum. Et cum hic circa poeticam scientiam eruditissimus esset, opus inclitum atque divinum lingua vernacula sub titulo Comedie edidit, in quo omnium celestium terrestriumque ac infernorum profunda speculabiliter contemplatus singula queque historice, alegorice, tropologice ac anagogice descripsit, ubi se certe catholicum et divinum theologum se esse ostendit. Aliud etiam eloquentissimum opus omni sapientia plenum edidit, videlicet de Monarchia mundi titulo prenotatum, in quo probare nititur (licet male), ita Monarchiam in imperio Romano esse, ut nullam a pontifice Romano habeat dependentiam, sed a solo deo, nisi in pertinentibus ad forum animarum.[1] Hic cum ex Galliis regressus fuisset Federico Aragonensi regi et domino Canigrandi Scaligero Veronensium principi adhesit, cum quo fuit multa semper amicitia junctus quorum auxilio persepe et frustra conatus fuit in patriam redire.

[1] Philip of Bergamo, as Prof. Grauert points out, was indebted for his account of the *Divina Commedia* to the commentary of Benvenuto da Imola, and for his account of the *De Monarchia* to that given in the *Chronicon* of the Florentine archbishop Antoninus.

Boccaccio, "Geneal. Deorum" (xv. 6).

Dantem Aligeri Florentinum poetam conspicuum tanquam precipuum aliquando invoco virum. Fuit enim inter cives suos egregia nobilitate verendus et quantumcumque tenues essent illi substantie et a cura familiari et postremo a longo exilio angeretur, semper tamen physicis atque theologicis doctrinis imbutus vacavit studiis et adhuc Julia fatetur Parisius: in eadem saepissime adversus quoscumque circa quamcumque facultatem volentes responsionibus aut positionibus suis objicere disputans intravit gymnasium. Fuit et hic circa poeticam eruditissimus nec quicquam illi lauream abstulit praeter exilium. . . . Qualis fuerit, inclytum ejus testatur opus, quod sub titulo Comoediae rithmis Florentino idiomate mirabili artificio scripsit, in quo profecto se non mithicum sed catholicum atque divinum potius ostendit esse theologum.

(xiv. 11.)

Dantes noster Federico Aragonensi Sicilidum regi et Cani de la Scala magnifico Veronensium domino grandi fuit amicitia junctus.

The interesting statement, which I discussed in my former article, that Dante attached himself to Frederick of Aragon, King of Sicily, it now appears, originated with Boccaccio. What historical foundation there may have been for this statement we have yet to learn.

PAGET TOYNBEE.

NOTES AND NEWS.

THE following notice, which we quote from a circular letter of the Secretary of the Société de Linguistique de Paris, will interest students of Romance Philology: —"La Société de Linguistique de Paris décernera en 1901 un prix de mille francs (1000 fr.) au meilleur ouvrage *imprimé* ayant pour objet la grammaire, le dictionnaire, les origines, l'histoire des *langues romanes* en général et préférablement, du *roumain* en particulier. L'auteur pourra appartenir à n'importe quelle nationalité; il pourra être ou non membre de la Société de Linguistique. Seront seuls admis à concourir les ouvrages écrits en *français, roumain,* ou *latin,* publiés postérieurement au 31 décembre 1894. Les auteurs, en avisant par lettre le Président de la Société de leur intention de prendre part au concours, devront lui faire parvenir *avant le 31 décembre* 1900, deux exemplaires au moins de leur ouvrage. Les communications et envois relatifs au concours devront être adressés *franco* à *M. le Président de la Société de Linguistique, à la Sorbonne, Paris.*"

* * *

THE *Cercle Français* at New York has received from Mr J. H. Hyde a donation of 30,000 dollars to arrange lectures on French literature. The first course of lectures will be given by M. René Doumic, the author of a *Histoire de la Littérature française,* and of several collections of essays on modern French literature.

* * *

THE annual report of the Cambridge (U.S.A.) Dante Society for 1897 (which is somewhat belated) will contain, as a supplementary paper, a collation by Mr Paget Toynbee of the text of the *De Vulgari Eloquentia,* as recently published by Professor Pio Rajna, with that printed in the Oxford Dante. The passages dealt with by Professor Rajna are several hundreds in number, and Dante students will be enabled by means of this collation to realise in some measure the extent of the services he has rendered to the text of this most interesting and important treatise.

* * *

ON January 22, Professor C. A. Buchheim, M.A., Ph.D., of King's College, London, celebrated his seventieth birthday. On this occasion he was made an Honorary Member of the Modern Language Association, and he was presented with an illuminated address signed by a great number of University and School Teachers of German in the United Kingdom. The address was presented by Dr Breul and Mr Eve on the afternoon of the 22nd, at Dr Buchheim's residence. On December 7 the University of Oxford had conferred on him the Degree of M.A. *honoris causâ.*

* * *

WE draw the attention of our readers to the illustrated Revue encyclopédique Larousse of January 15, which is mainly devoted to A. Daudet. It contains notes on *A. D. intime* by Paul and Victor Margueritte, *A. D. romancier* by Georges Pellissier, *Le théâtre d'A. D.* by Gustave Geffroy, *La Jeunesse d'A. D.* by Auguste Marin, *A. D. d'après le journal des Goncourt, Extraits de l'œuvre de D., Opinions sur A. D.*

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DEATHS.—M. Léon Gautier (25th Aug.), Professor of Palæography at the École des Chartes at Paris, especially known by his great work *Les Épopées françaises* and his edition of the *Chanson de Roland.*—Román Sándor (27th Sept.), Professor of Roumanian Language and Literature at the University of Budapest. — M. Frédéric Godefroy (30th Sept.), author of a *Histoire de la littérature française depuis le XVI^e siècle jusqu'à nos jours,* a *Lexique comparé de la langue de Corneille et de la langue du XVII^e siècle,* and, above all, of a large *Dictionnaire de l'ancienne langue française.* — M. Sanderson (2nd Oct.), inventor of the "Méthodes Sanderson," applied to English, German, Spanish and Italian.—Don Pascual de Gayangos (4th Oct.), writer on Spanish history and literature, editor of several volumes of Rivadeneyra's *Biblioteca de autores españoles,* and author of the *Catalogue of the Manuscripts in the Spanish Language in the British Museum.* —Dr Max Freiherr v. Lüttwitz (4th Nov.), Lecturer in French and German in the University of Sydney.—Dr C. R. Unger, Professor of Germanic and Romance Philology in the University of Christiania, editor of *Karlamagnus-Saga ok Kappa hans.*—M. Alphonse Daudet (16th Dec.), the novelist.—Professor J. A. Bühler (24th Dec.), founder of the Societad Rhaeto-Romanscha, and author of various writings in Rhaeto-Romansch (*e.g.,* of a Grammatica elementara dil lungatg Rhätoromonsch). Count Ferdinand de Gramont (December 24), a poet and author of a well-known book on *Les Vers français et leur prosodie.*

THE REVIEWS.

Romania (publié par Paul Meyer et Gaston Paris).

Tome xxvi. No. 102. Ph. Lauer: *Louis IV. d'Outremer et le fragment d'Isembart et Gormont.* A. Jeanroy: *Études sur le cycle de Guillaume au court nez.* J. Ulrich: *Deux traductions en haut engadinois du xvie siècle.* Paul Meyer: *Traités en vers provençaux sur l'astrologie et la géomancie.*—Mélanges. Paul Meyer et Gaston Paris: *Fragment du 'Vallet a la cote mal taillée.'* C. Salvioni: *Tenser.* A. Thomas: *Prov.* mh=*Lat.* mj, mbj.—Comptes Rendus. C. Körting: *Neugriechisch und Romanisch* (Ov. Densusianu). H. Schofield: *Studies on the 'Libeaus Desconus'* (E. Philipot). R. Menendez Pidal: *La leyenda de los Infantes de Lara* (A. Morel-Fatio). C. Ricci: *La Divina Commedia illustrata nei luoghi e nelle persone* (Paget Toynbee). A. Cesari: *Amabile di Continentia* (G. P.).—Périodiques. *Zeitschrift für Romanische Philologie,* xxi. i. (A.M-F., P.M., G.P.). *Giornale Dantesco,* Anni i.-iii. (Paget Toynbee). *Bulletin de la Société des Anciens Textes Français,* 1896. *Bibliothèque de l'Ecole des Chartes,* lvii. 1896 (P. M.).—*Bulletin de la Commission Archéologique de Narbonne,* année 1897. 1^er Semestre. (P. M.)—Chronique. Livres annoncés sommairement — M. Scherillo: *Pape Satan.* M. Scherillo: *Dante e Tito Livio.* F. Beck: *Die Metapher bei Dante, ihr System, ihre Quellen.* J. G. Stürzinger: *'Le Pèlerinage de l'âme' de Guillaume de Deguilleville.* G. Carducci: *Caccie in rima dei secoli xiv e xv.* J. Ulrich: *'Job,' un dram engiadinais del xvi. secul.* F. Bellamy: *La Forêt de Bréchéliant.* A. Vautherin: *Glossaire du patois de Châtenois.* A. Maas: *Allerlei provenzalischer Volksglaube nach F. Mistral's 'Mirèio.'* G. Rydberg: *Zur Geschichte des französischen^o.* G. de Guer: *Le patois normand.* C. Friesland: *Wegweiser durch das dem Studium der französischen Sprache und Litteratur dienende bibliographische Material* ('Assurément que ce livre ne vaut même pas le prix, très modique d'ailleurs, qu'il coûtera aux étudiants trompés par le titre'). H. Gross: *Gallia Judaica.* J. J. Salverda De Grave: *Bijdragen to de kennis der uit het fransch overgenomen woorden in het nederlandsch.* F. Foffano: *Ricerche letterarie.* M. Eunecerus: *Zur lateinischen und französischen Eulalia.* F. Panger: *Bibliographie zu Wolfram von Eschenbach.* F. Novati: *Se a Vicenza, sui primi del secolo decimoquarto, siasi impartito un pubblico insegnamento di pro-*

venzale. V. Crescini: *Il provenzale in caricatura.* L. Delisle: *Notice sur les 'sept psaumes allégorisés' de Christine de Pisan.* A. Zenatti: *Un manipolo di canti popolari Veronesi.* G. Lango-Manganaro: *Nota dantesca* (Inf. x. 63). F. Tocco: *Quistioni dantesche.* F. D'Ovidio: *Tre discussioni dantesche.* E. Monaci: *Crestomazia italiana dei primi secoli* (fascicolo secondo). G. Weigand: *Zweiter Jahresbericht und Dritter Jahresbericht des Instituts für rumänische Sprache.* P. T. Mattiucci: *Nerio Moscoli da Città di Castello.* C. Salvioni: *Postille italiane al vocabolario latino-romanzo.*

Tome xxvi. No. 103. Gaston Paris: *Le Roman de Richard Cœur de Lion.* A. Piaget: *Le livre Messire Geoffroi de Charni.* A. Thomas: *Étymologies françaises et provençales.* Paget Toynbee: *Dante's seven examples of munificence in the 'Convivio.'* — Comptes Rendus. Ed. Schwan: *Grammatik des Altfranzösischen, dritte Auflage, bearbeitet von* Dr Behrens. (M. Roques). Fr. Hausen: *Dissertations de philologie espagnole* (E. Porębowitz). H. Ehrismann: *Le Sermon des plaies* (G. P.). P. J. Mather: *King Ponthus and the fair Sidone* (G. P.). L. de Santi et Aug. Vidal: *Deux livres de raison* (1517-1550). (P. M.). — Périodiques. *Revue des Langues Romanes,* 4e série, tom. ix. no. 5-no. 13, tom. x. no. 1-no. 5. (P. M.). *Revue Hispanique,* ive année, no. 11. A. M-F.). — Chronique. Livres annoncés sommairement—L. Marais et E. Ernault: *Notes sur l'ancienne expression 'un saintier d'argent.'* J.-M. Meunier: *Étymologies de Beuvray et de Château-Chinon. Communications faites au congrès international des langues romanes.* E. Isaza: *Diccionario de la conjugación castellana.* PAGET TOYNBEE.

Giornale Storico della Letteratura Italiana (diretto da F. Novati e R. Renier). Anno xv. Vol. xxx.

Fascicoli 1-2. G. Rossi: *Il codice Estense X** 34. D. Mantovani: *Le opere inedite di Ippolito Nievo.* P. Bellezza: *Note Manzoniane.* (1) *Della antipatia del Manzoni per il Tasso.* (2) *Il Byron ed il Manzoni.* Cesare de Lollis: *Pro Sordello de Godio, milite.*—Varietà. P. Marchot: *Sur le 'Contrasto' de Cielo Dalcamo.* S. de Chiara: *Catona. Noterella dantesca* (Par. viii. 62). E. Sicardi: *Dell' 'angelico seno' e di altri luoghi controversi nella canzone del Petrarca 'Chiare, fresche e dolci acque.'* C. Simiani: *Due componimenti inediti di Nicolò Franco.* —Rassegna Bibliografica. G. B. Gerini: *Gli scrittori pedagogici italiani del secolo decimoquinto;* W. H. Woodward: *Vittorino da Feltre and other humanist educators* (R. Renier). V. Cian: *Italia e Spagna nel secolo xviii. Giov. Batt. Conti e alcune relazioni fra l'Italia e la Spagna nella seconda metà del settecento* (A. Farinelli). V. Monti: *Lettere inedite e sparse,* ordinate ed illustrate da A. Bertoldi e G. Mazzatinti (G. Roberti).—Bollettino Bibliografico. Pio Rajna: *Edizione critica del trattato 'De Vulgari Eloquentia'* (Fl. P.). V. Crescini: *Di una data importante nella storia della epopea franco-veneta* (B. S.). Léon Dorez: *Le sac de Rome* (1527). *Rélation inédite de Jean Care, Orléanais* (F. N.). C. Castellani: *Pietro Bembo bibliotecario della Libreria di S. Marco in Venezia* (1530-1543). (V. Ci.). G. Mazzatinti: *La Biblioteca dei re d'Aragona in Napoli* (B. F.). Giuseppe Parini: *Il Giorno, le Odi, il Dialogo della Nobiltà,* con introduzione e commento di Luigi Valmaggi. Parte I. *Il Giorno* (Em. B.). G. Scotti: *La vita e le opere di Aurelio Bertòla, con documenti inediti in appendice* (Em. B.). B. Croce: *Studi storici sulla rivoluzione napoletana del* 1799 (Em. B.). V. Vivaldi: *Varia* (B.).—Annunzi Analitici. P. T. Mattiucci: *Nerio Moscoli da città di Castello, antico rimatore sconosciuto.* T. Zanardelli: *Dante et ses prê curseurs* ('volume, tra gli inutili inutilissimo'). N. Zingarelli: *La personalità storica di Folchetto di Marsiglia nella 'Commedia' di Dante.* E. Lorenzi: *La ruina di qua da Trento.* P. Rosario: *Cecco d'Ascoli e la sua città natale.* M. Santoni: *Canto in ottava rima della beata Battista da Varano de' signori di Camerino, fondatrice del monastero della clarisse in patria.* F. Lo Parco: *L'elegia 'Ad Luciam' di Aulo Giano Parrasio e il 'Bruto minore' di Giacomo Leopardi.* F. B. di San Secondo: *L'accademia torinese dei Fulminati e il suo presidente nel* 1670. V. Reforgiato: *La lirica amorosa di Vittorio Alfieri.* G. Picini: *Vittorio Alfieri a Firenze.* M. Pelaez: *Notizia degli studi di Giulio Perticari sul 'Dittamondo.'* E. R. Conigliani: *Studi letterari.* F. Zschech: *Greppis Lustspiel 'Witwe Teresa' und seine Beziehung zu Ugo Foscolos Roman 'Jacopo Ortis.'* F. Ricifari: *Concetto dell' arte e della critica letteraria nella mente di Giuseppe Mazzini.* A. Pinetti: *Le liriche di Luigi Carrer.* G. Pitrè: *Indovinelli, dubbi, scioglilingua del popolo siciliano.*—Pubblicazioni Nuziali. S. de Chiara: *Bricciche Teleziane.* N. Tamassia: *Un corredo di donna veneziana del secolo xvi.* C. Musatti: *Canzone inedita di Antonio Lamberti.* O. Bacci: *Ricordanze di Francesco Marucelli uomo d'arme del secolo xvi.* Pio Rajna: *Contrasto dell' acqua e del vino.* I. B. Supino: *La pratica del vino secondo due popolani fiorentini del Trecento.* M. Barbi: *La cultura e l'uso dei fiori in Palladio secondo il volgarizzamento di Andrea Lancia.* M. Barbi: *Un sonetto e una ballata d'amore, dal Canzoniere di Dante.* F. Novati: *Villanelle alla siciliana.* F. Flamini: *Ballate e strambotti di poeti aulici toscani del Quattrocento.* A. S. Barbi: *Una lettera di Bernardo Davanzati e il suo Volgarizzamento di Tacito.* E. Carrara: *Canti popolari di Ozieri.* — Comunicazioni ed Appunti. G. Boffito: *Antica drammatica piemontese.* Paget Toynbee: *The coins denominated 'Santelene' by Dante.* Paget Toynbee: *Dante's theory as to the projection of the shadow of the Earth.* Paget Toynbee: *A misreading in recent editions of Dante's Letter to Can Grande.* M. Sappa: *Una probabile fonte della 'vergine cuccia.'* N. Tamassia: *I nomi de' bravi ne' 'Promessi Sposi.'* — Cronaca: Periodici. Recenti Pubblicazioni.

Vol. xxx. *Fascicolo* 3. G. Salvo-Cozzo: *Le "Rime sparse" e il Trionfo dell' eternità di Fr. Petrarca nei codici vaticani latini* 3195 *e* 3196.—Varietà. E. Bertana: *Intorno al sonetto del Parini 'Per la macchina aerostatica.'* —Rassegna Bibliografica. M. Scherillo: *Alcuni capitoli della biografia di Dante* (F. Colagrosso). A. Pircher: *Horaz und Vida;* F. Zaniboni: *Virgilio e l'Eneide secondo un critico del Cinquecento* (B. Cotronei). P. Gauthier: *L'Arétin* (E. Sicardi). G. de Gregorio: *Glottologia* (C. de Lollis).—Bollettino Bibliografico. A. Dobelli: *Studi letterarii* (A. Bu.). *Collezione di opuscoli danteschi inediti o rari,* diretta da G. L. Passerini. Disp. 29-30. C. Cavedoni: *Raffronti tra gli autori biblici e sacri e la D.C.* Disp. 31-32. Filippo Villani: *Il comento al primo canto dell' "Inferno."* Disp. 33-34. G. Franciosi: *Il Dante vaticano e l'urbinate descritti e studiati per la prima volta.* Disp. 35-36. S. Scaetta: *La 'fama' nella D.C.* Disp. 37-39. H. Benivieni: *Dialogo di Antonio Manetti circa al sito, forma et misure dello 'Inferno' di Dante.* Disp. 40-41. *I discorsi di* Ridolfo Castravilla *contro Dante e di* Filippo Sassetti *in difesa di Dante.* Disp. 42-43. F. Balsano: *La D.C. giudicata da Vincenzo Gravina* (R.). E. Zanoni: *La mente di Francesco Guicciardini nelle opere politiche e storiche* (P. S.). G. Lisio: *Orazioni scelte del secolo xvi.* (O. Ba.). G. Baretti: *La Frusta letteraria, illustrata* da A. Serena (Em. B.). A. Maurici: *Storia del Cinque maggio* (Em. B.). Pubblicazioni Nuziali. A. Luzio: *Spigolature Folenghiane.* A. D'Ancona: *Documenti sulla università di Pisa nel secolo xv.* G. Lumbroso: *Per la leggenda di Trajano.* P. Bellezza: *La pigrizia di Alessandro Manzoni.* I. della Giovanna: *Come l'uomo può vivere più di cxx. anni.* N. Ciampanini: *L'elegia 'De diversis amoribus' di L. Ariosto tradotta.* G. Pitrè: *Canti popolari d'Italia su Napoleone I.*—Comunicazioni ed Appunti. R. Truffi: *Le 'nuvole d'agosto'* (Purg. v. 39). A. Butti: *Briciole Leopardiane.* P. Bellezza: *Ancora i nomi de' bravi ne' 'Promessi Sposi.'* Cronaca: Periodici. Recenti Pubblicazioni. PAGET TOYNBEE.

Rivista delle Biblioteche e degli Archivi (diretta da Guido Biagi). Anno viii. Vol. viii. Nos. 1-5.

L. Frati: *Di Taddeo Crivelli e di un graduale da lui miniato giudicato erroneamente perduto.* E. Rostagno: *Lettere inedite di Lodovico A. Muratori a Domenico M. Manni.* C. Mazzi: *L'inventario quattrocentista della Biblioteca di S. Croce in Firenze.* C. Frati: *Di due versione Latine della* Gerusalemme. F. P. Luiso: *Ricerche cronologiche per un riordinamento dell' Epistolario di A. Traversari.* G. Bresciano: *Bibliografia statutaria delle corporazioni romane di arti e mestieri.*

E. Casanova: *La libreria di M. Mattia Lupi in S. Gimignano.*—Rivista Bibliografica. G. Herzberg: *Il saggio delle carte* (E. Loevinson). G. Albertotti: *L'opera oftalmoiatrica di Benvenuto nei codici, negli incunabuli e nelle edizioni moderne* (C. F.). Leo S. Olschki: *Incunaboli.* — Notizie. — Supplemento: *Corriere Bibliografico.* PAGET TOYNBEE.

Bullettino della Società Dantesca Italiana (diretto da M. Barbi). Nuova Serie. Vol. iv.

Fascicoli 1-2. M. Scherillo: *Alcuni capitoli della biografia di Dante* (M. Barbi). E. Lorenzi: *La ruina di qua da Trento* (F. L. Pellegrini). F. Wulff: *Dante, Pietra in Pietra* (E. G. Parodi). A. J. Butler: *Dante, his times and work:* C. S. Boswell: *The Vita Nuova and its author* (Fl. Pellegrini).—Varietà. A. Dobelli: *Intorno ad una fonte dantesca.* Fl. Pellegrini: *Un MS. dantesco nella Biblioteca civica di Rovereto.*—Annunzi bibliografici: *Il Trentino a Dante Alighieri, Giornale Dantesco* (iv. 4-9), e publicazioni di E. Lodrini e G. Fenaroli (*Intorno alla data precisa della nascita di Dante*), F. Colagrosso (*La Predizione di Brunetto Latini*), F. Neri (*Gli animali nella D.C.*), F. Cipolla (*La lonza di Dante*), R. Bobba (*La dottrina dell' Intelletto in Aristotile e ne' suoi più illustri interpreti*), F. C. Pellegrini (*Elementi di letteratura per le scuole secondarie*), G. Piccini (*Canzoni d'amore e madrigali di Dante Alighieri, secondo il rarissimo esemplare della edizione del MDXVIII. conservato nella R. Biblioteca Nazionale di Firenze*), L. Randi (*Una Canzone dantesca commentata da Terenzio Mamiani*), B. Morsolin (*Un cosmografo del Quattrocento imitatore di Dante*), A. Chiappelli (*Una reminiscenza dantesca nei Promessi Sposi*), ecc.

Fascicolo 3. F. Beck: *Dantes* Vita Nova, *Kritischer Text* (M. Barbi).—Annunzi bibliografici: Pubblicazioni di N. Zingarelli (*Santo Pietro*, Inf. xviii. 28), G. Francesi (*Il Dante Vaticano e l'Urbinate descritti e studiati per la prima volta*), B. Carneri (*Sechs Gesänge aus Dante's Göttlicher Komödie deutsch u. eingeleitet mit einem Versuch über die Anwendung der Alliteration bei Dante*), A. Nicosia (*Attorno ad un verso di Dante*, Inf. i. 63), L. Aresio (*Sulla teoria dantesca della prescienza nel c. X dell' Inferno*), S. De Chiara (*Lo 'scotto' del pentimento*), G. Salvadori (*Il problema storico dello 'stil nuovo'*), A. Giannini (*Noterella dantesca*, V. N. § 7. son. ii.), C. Morel (*Une illustration de l'Enfer de Dante: LXXI. miniatures du XV^e siècle. Réproduction en phototypie et description par C.M.*).

Fascicolo 4. H. Oelsner: *The influence of Dante on modern thought* (G. Mazzoni). G. Salvemini: *La dignità cavalleresca nel comune di Firenze* (A. S. Barbi).—Annunzi bibliografici: Pubblicazioni di G. Biagi e G. L. Passerini (*Codice diplomatico dantesco: I documenti della vita e della famiglia di Dante Alighieri, riprodotti in facsimile, descritti e illustrati con monumenti d'arte e figure da* G. B. *e da* G. L. P., *con gli auspici della Società Dantesca Italiana*), E. Orioli (*Documenti bolognesi sulla fazione dei Bianchi*), I. Del Lungo (*Florentia: uomini e cose del Quattrocento*), M. D. Fardel (*La personne de Dante dans la D.C.: étude psychologique*), F. Cipolla (*Quattro noterelle dantesche; Ugolino e la pietà di Dante*).

Fascicolo 5. N. Zingarelli: *La personalità storica di Folchetto di Marsiglia nella D.C.* (M. Scherillo).—Annunzi bibliografici: *Giornale Dantesco* (v. 1-2), e pubblicazioni di P. Meyer (*La descente de Saint Paul en enfer, poème français composé en Angleterre: nella* Romania, xxiv. 358-75), F. Cipolla (*Dante osservatore*), F. Tocco (*Quistioni dantesche*, Inf. iii. 59-60; xxviii. 55).

Fascicoli 6-7. F. Villani: *Il comento al primo canto dell' Inferno, annotato da* G. Cugnoni (L. Rocca). R. Davidsohn: *Geschichte von Florenz* (A. Giorgetti). A. Dobelli: *Studii letterarii* (G. A. Venturi).—Annunzi bibliografici: *Giornale Dantesco* (v. 3-4), e pubblicazioni di G. Maruffi (*Nota dantesca*, Inf. vi. 81), L. Monti e M. Scherillo (*Chiosa dantesca*, Inf. vii. 1), C. Cristofolini (*Buona ramogna*, Purg. xi. 25), G. Mazzoni (*Dante e il Re di Creta*), B. Bartoli (*Figure dantesche: Catone, Sordello*), Pio Rajna (*Contributi alla storia dell' epopea e del romanzo medievale: nella* Romania, xxvi. 34-73), F. Pagnini (*Il Castello dei Conti Guidi oggi Palazzo Pretorio di Poppi: la sua storia, il suo stato antico e presente*), C. Giussani (*Studi Lucreziani*).

Fascicolo 8. Corrado Ricci: *La D.C. di Dante Alighieri illustrata nei luoghi e nelle persone a cura di* C.R. *con* 30 *tavole e* 400 *incisioni* (P. L. Rambaldi). F. D'Ovidio: *Tre discussioni dantesche, Celestino V, La data della composizione e divulgazione della Commedia, La Visione d'Alberico* (L. Rocca).—Annunzi bibliografici: *The Academy*, 1895-97 (No. 1214). Paget Toynbee: *Dante's statement as to the relations of Alexander the Great with the Romans*, Mon. ii. 9. No. 1227. A. G. Ferrers Howell: *Should Vario or Varro be read in* Purg. xxii. 98? No. 1236. Paget Toynbee: *A doubtful reading in Dante's Letter to the Emperor Henry VII.* No. 1247. H. Krebs: *Dante's Matelda.* No. 1259. Paget Toynbee: *Dante's use of rendersi*, Inf. xxvii. 83, *and renduto*, Purg. xx. 54. No. 1274. Paget Toynbee: *Dante and the Book of Tobit*, Par. iv. 48. No. 1279. Paget Toynbee: *Dante's reference to Sardanapalus*, Par. xv. 107-8. Paget Toynbee: *Dante's reference to Mt. Aetna*, Par. viii. 67-70), e pubblicazioni di G. Pascoli (*Minerva oscura*), G. Ghirardini (*Gli invidiosi nella palude Stigia*), V. Moscardi (*Rassegna critica di pubblicazioni storiche celestine uscite nel* 1896), L. Zdekauer (*La grave mora*, Purg. iii. 129), G. Biadego (*Giovanni Sauro e Niccolò Tommaseo*), I. Sanesi e L. Biadene (*Vulg. Eloq.* ii. 10), C. Del Balzo (*Poesie di mille autori intorno a Dante Alighieri*), ecc.

Fascicolo 9. A. Fiammazzo: *Nuovo spoglio del codice Lolliano di Belluno e raffronti con altri del Cento* (M. Barbi).—Annunzi bibliografici: Pubblicazioni di T. Zanardelli (*Histoire de la littérature italienne: Dante et ses précurseurs*) ["Libro inutile e per i principianti dannoso"], C. Ricci (*Dal libro dei sogni*), M. Barbi (*Un sonetto e una ballata d'amore dal canzoniere di Dante, per cura di* M.B.), C. Potter (*Cantos from the D.C. translated into English verse*), R. Garnett (*Dante, Petrarch, and Camoens, LXXIV. Sonnets translated by* R. G.), C. Cristofolini (*Delfica deità*, Par. i. 32).

Fascicolo 10. Atti e comunicazioni della Società.—Per la ricostituzione di una Società Dantesca in Germania.—Annunzi bibliografici: *Collezione di opuscoli danteschi, Giornale Dantesco* (v. 5-6), *Biblioteca delle Scuole Italiane*, e pubblicazioni di L. Felicetti (*Dante poeta cattolico*), G. Acquaticci (*Le gemme della D.C. dichiarate ed illustrate da* G.A.), G. Roselli (*Nel sesto centenario di S. Pietro Celestino: discolpa di Dante*), I. Sanesi (*A proposito di Geri del Bello*), G. Lumbroso (*Notizia sulla ragione per la quale Gregorio Magno impetrò da Dio l'eterna salute dell' anima di Traiano*), L. Sdekauer (*La vita privata dei Senesi nel Dugento*), M. Durand-Fardel (*Dante et Beatrice dans la* Vita Nuova), M. Morici (*Per gli epistolari di due discepoli e di un amico di Guarino Guarini: Sassolo da Prato, Leonardo Giustinian, Ciriaco d'Ancona*), P. Chistoni (*Che Dante non ha potuto scrivere il* De Monarchia *avanti il* Convivio). PAGET TOYNBEE.

Giornale Dantesco (diretto da G. L. Passerini. Anno v. (ii. della *Nuova Serie*).

Quaderni I.-II. M. Rossi: *Il Castravilla smascherato.* R. Murari: *Boezio e Dante.* V. Russo: *Per un nuovo disegno del* Purgatorio *dantesco.* E. Lamma: *Ancora sul primo sonetto della* Vita Nuova. L. M. Capelli: *Le gerarchie angeliche e la distribuzione dei beati.* R. Truffi: *Chiosa dantesca* (Inf. i. 8-9).—Rivista critica e bibliografica. L. F. Mott: *The system of courtly love studied as an introduction to the* Vita Nuova *of Dante* (R. Murari). E. Moore: *Studies in Dante. First Series. Scripture and Classical authors in Dante* (R. Murari). E. Orioli: *Documenti sulla fazione dei Bianchi* (G. L. Passerini).—Bullettino bibliografico (G. L. Passerini).—Comunicazioni e corrispondenze. F. Ronchetti: *Sulla conformazione del cerchio degli eretici.* F. Ronchetti e V. Scaetta: *Le nuvole d'agosto.* L. Filomusi-Guelfi: *Lo Stige dantesco e i peccatori dell' Antilimbo.* A. Magnocavallo: *Conferenze e letture dantesche a Milano.*—Notizie, ecc.

Quaderno III. A. Torre: *Il commento del p. Pompeo Venturi alla* Divina Commedia. P. E. Guarnerio: *A proposito di Sordello.* G. P. Cavalcanti: *Un' epistola apocrifa di Dante.* G. Agnelli: *Tra il quinto e il sesto cerchio dell' Inferno dantesco.* A. Scrocca: *Chiosa dantesca* (Par. xix.).—*Lettere di dantisti* (A. Fiammazzo)—

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No. 11: Foulché-De bosc: Yogar, yoguer, yoguir. — Peseux-Richard: Les Nonadas de M.-Alfredo Calderón.— . . . Poesies inédites de Góngora, ed. Rennert.—Eustache de la Fosse: Voyage à la Côte occidentale d'Afrique en Portugal et en Espagne (1479-1480).—

Museum, Maandblad voor Philologie en Geschiedenis. *October-December* 1897.

No. 8: v. Berkum: De middelnederlandsch bewerking van dar Parthenopeus-roman.— . . . School-en leerboeken: Rosetti: A last confession and other poems, ed. Bense.—Library of contemporary authors, by Grondhoud and Roorda.— No. 9: Klinghardt: Artikulations- und Hörübungen.—Streitberg: Gotisches Elementarbuch. — Kahle: Altisländisches Elementarbuch.—Ten Brink: Gesch. der Nederl. letterkunde, Afl. 10-22.—

No. 10: Koschwitz: Anleitung zum Studium der französischen Philologie.—

Arkiv för Nordisk Filologi. *Lund.* 1897.

Vol. 14, Parts 1 and 2: Hellquist: Om nordiska verb på suffixalt-k-r-l-s och t samt af dem bildade nomina.—Olrik: Tvedelingen af Sakses kilder.—Holthausen: Zu dem altschwedischen Ratten-und Mäusezauber.—Grienberger: Beiträge zur Runenlehre.—Jónsson: Gering's Glossar zu den Liedern der Edda: Karsten: Om nordisk nominalbildning.—Heusler: Nekrolog auf Julius Hoffory.

Archiv für Slavische Philologie, ed. Jagić: Band xix., Heft 3-4, 1897.

Oblak: Kleine grammatische Beiträge.—*Lorentz:* Die polnischen Nasalvokale.—*Radonić:* Der Grosvojode von Bosnien Sandalj Hranić—Kosača.—*Matić:* Zoranić's Planine und Sannazaro's Arcadia, ein Beitrag zur Geschichte der älteren kroat. Litteratur.—*Seepkin:* Zur Nestorfrage. — *Friedr. Müller:* Zur Geschichte der altslav. Schriften.—*Milčetić:* Über den kroatischen und böhmischen Lucidarius.—

Kritischer Anzeiger: Rešetar: Serbo-kroatische Accentuation.—*Jireček:* Krumbacher's Geschichte der byzantinischen Literatur; Monumenta Ragusina; . . . *Kraus:* Murko's Deutsche Einflüsse in Böhmen.—*Murko:* Vlček's u. Máchal's literaturgesch-Studien über Puchmajer; Jakubec, Biographie A. Marek's.—Kroatische Volkslieder, ed. Matica hroatska [the "Croatian Society"].—

UNGER was one of the most untiring and accurate of text-editors. Single-handed, and with quiet persistency, he copied and printed a long series of important vernacular MSS.—Marin Sögur, Postola Sögur, Heilagramanna Sögur, Karla-magnus Saga, several of the King's Sagas, etc. With his friend, Dr Vigfússon (who copied this MS.), he published the huge Flatugar bók. All this work he carried out without intermittence of his professorial work. His kindly and singularly modest character endeared him to a large number of friends, both in his own country and outside it. It is chiefly owing to him that the bulk of later O.N. MSS. are accessible, and that a fairly complete view can now be obtained of the influence of foreign culture on O.N. medieval literature.

Modern Language Teaching

It has been decided to devote a section of the *Modern Quarterly* to what is of special interest to the teachers of modern languages; and it may be well to define at the outset what this section is intended to include.

We shall welcome in the first place any contribution towards the employment of better methods. We are aware of the wide diversity of opinions as to the ideal way of teaching a living language; and also of the numerous obstacles to the realisation of these ideals which existing circumstances present to the earnest teacher. Nothing is more valuable than the record of personal experiment and experience; and we hope to receive such records from many sides. Where success has resulted, others may be encouraged to adopt similar principles; where earnest efforts have led to partial or complete failure, others will be spared a similar disappointment. Much has been done of late years on the Continent and in America, and much may be learnt from the methods employed there and the criticisms they have called forth. We shall be interested to see how far English teachers think it well to adopt foreign methods, and we shall give our warm sympathy and support to all that is best in them.

Then there are numerous points of secondary importance, but which deserve careful attention—for instance, the present lack of uniformity in grammatical terminology, or the advisability of using a phonetic transcript in the case of beginners. In discussing these and similar topics, we would urge the importance of making the study of English the starting point, and the disadvantage which arises from confining the remarks to one language only.

While recognising the paramount importance of improving the teaching of English, French and German, and also the status of the teacher, in our secondary schools, we shall record as fully as possible the progress of advanced study at our Universities and University Colleges, on which we rely for numerous and well-equipped recruits to the profession. But before they can be called well equipped, they must have received a certain training; we welcome such efforts as are being made by the older Universities and by the College of Preceptors, and shall follow them with keen interest.

As the examination system is widespread in England, and the character of the papers set is of great influence on the teaching, we shall regularly insert criticisms of the more important papers in modern languages.

The classified list of books will be continued on the same lines as hitherto; it need hardly be pointed out that it becomes more helpful as it becomes more complete. Every teacher can help towards achieving this desirable end by contributing brief criticisms of books he has used in his classes.

Certain misunderstandings make it necessary to repeat in conclusion that contributions from every side are welcome, so they be thoughtful and helpful; and that no article will be rejected merely because it is at variance with the editor's views. The Modern Language Association as a whole does not give its sanction to any one method; and it may be confidently asserted that at the present day the conditions of secondary education in England are so complex, that no one method could be recommended for general acceptance.

We have thrown open the arena to all; let the competitors throng in, and each gain strength in the friendly strife.

MODERN LANGUAGE ASSOCIATION.

THE annual meeting of this society was held at the College of Preceptors on the afternoon of Thursday, December 23, 1897. The chair was taken by the Rev. J. E. C. Welldon, President for the year.

The Hon. Secretary's report was presented and taken as read.

Dr H. Frank Heath, Editor of the *Modern Language Quarterly*, the organ of the Association, made a statement as to the position of that journal. He said that the experience of the past year had justified the decision of last year to raise the subscription to 10s. 6d., and had confirmed the opinion that he expressed at the last meeting, that one guinea was the minimum subscription upon which a worthy publication could be conducted. After a great deal of work the first number was published last summer. The second number appeared in November. The labour which those two numbers had necessitated was really quite extraordinary. It would have been impossible to produce them had it not been for the unselfish co-operation of his colleagues. Scholars throughout the country had come to the aid of the journal in a most unselfish way, and gratuitously written articles and collected materials. The work had been done for love, and not a penny had been paid to any contributor. He hoped that those persons who had helped him thus would accept his thanks for their generous action. The cost of No. 2 was a little over £31. It would be seen that the production of four numbers a year at such a cost would leave a very small margin of the income for application to the general purposes of the society. But this difficulty had been solved by an arrangement which he had entered into with Messrs Dent & Co. That firm were about to extend their business by becoming educational publishers, and they had agreed to take over the financial responsibility for the publication of the magazine, and to increase its size. They would also pay for two articles in each number by men of undoubted repute in their subjects. The Association, on its part, was to take a copy of the magazine for every member on the books at 1s. 6d. a copy, the published price being 2s. 6d., and the Editor was to work for two years without payment. Certain changes would be made, and the magazine would be literary rather than purely philological and pedagogic. The present name would not cover the new condition of things, and the title would therefore be changed to *The Modern Quarterly of Language and Literature.* The new name might be open to some criticism, but it had been regarded as a convenient one, and its adoption did not involve any question of principle. The journal would be prepared to take a definite line on the subject of the teaching of modern languages, without dallying with the condemnation of methods unsuited to the present day.

The President then delivered the following address:—

Ladies and Gentlemen,—It falls to me to say a few words upon the subject of the teaching of modern languages. I shall make them as few as possible, because it is not in my power, as the Hon. Secretary knows, to remain very long at the meeting, and I must plead guilty to a certain sense of incompetence. I do not profess to be a great modern linguist, and perhaps in the administration of a public school it is not so important that the headmaster should know about modern languages as that he should know about the modern language masters. (Laughter.) But it happens that I have spent some time in trying to acquire modern languages. I doubt whether there is any person in this room who has lived in so many foreign homes as I have—not always without some suffering; and perhaps I am the only person in this room who has satisfied the test which it has for some time been my habit to apply to persons who profess themselves to be authorities upon modern languages. If a person professes a knowledge of Italian, I always ask him if he has read the "Divina Commedia" through; if he professes a knowledge of German, I ask him if he has read the second part of "Faust" through; and if he professes a knowledge of English, I ask him if he has read the "Faerie Queen" through. I have fulfilled all those three conditions, and I am alive to tell you the tale. But my principal object in rising is not to give you a history of my own qualifications, which are poor at the best, for speaking on modern languages, but to express to you in the most forcible words I can command the profound interest which I feel, and have long felt, and shall feel as long as I am a schoolmaster, in the encouragement and advance of modern language teaching. To me it is not so much a conclusion as an axiom that modern languages possess great and important and ever-growing influence in the education of the

young. I am one of those who have upon the whole been unable to realise the important distinction which is made between the classical and the modern languages as educational instruments. I perfectly understand the distinction between language and other subjects. I believe that language is the most powerful and most effective educational instrument, mainly because it is in its nature human. It is the product of man's own intellectuality, and it possesses that characteristic which is found in human affairs—that one is not dealing with exact and absolute truth, but is dealing with probability. It always seems to me that such a study as that of mathematics, which possesses in itself the highest value, is yet not a study which can claim the highest place in education, just because the certainty which is attainable in mathematics is not in its nature the degree of assurance to which one may hope to attain in human affairs. And, as the object of education is to fit young people for the conduct of life, I think that that subject upon which they are required to exercise those very qualities which will be evoked in life is the subject that is best qualified to fit them for the work of usefulness in life. Therefore I put language at the head of educational subjects; but whether the language is an ancient or a modern one does not seem to me so important a matter. It is perfectly true that the ancient languages, partly by prescriptive right, enjoy more advantages. I do not doubt that the amount of thought which has been spent upon the ancient languages has brought them, in their utility as educational subjects, to a point of perfection which the modern languages have not yet reached. And I do not doubt that there is some advantage in the fact that one enters upon the study of an ancient language without the temptation to regard it merely as utilitarian. One enters upon that study in a more dispassionate and perhaps a more scientific spirit. But, if that sort of advantage belongs to the ancient languages, I cannot doubt that there is advantage of another kind belonging to the modern languages. The utility which modern languages possess is a gain which it is absurd to deny. The idea that the educators of to-day are to teach whatever is useless seems to me a paradox which amounts to an absurdity. That the Universities and the schools are to be the homes of useless knowledge is a proposition which I cannot for a moment entertain. I do not say that knowledge is to be disregarded if it is not at once practically useful; but, after all, what is the function of the schools and the colleges if it is not to prepare the young for the battle of life? Therefore, if it be true that a certain study possesses a practical utility, that is not in my eyes an argument against it. It is rather a strong argument in its favour. I say, then, that the utility of modern languages as compared with the ancient languages is a point which it is unwise to disregard. There is another point. I do not know if it has sufficiently occurred to persons engaged in education that young persons feel a real difficulty in transporting themselves, as it were, into the climate of ancient life and thought. The speculations of antiquity, however valuable in themselves, are yet in many instances so different from any problem with which the modern world is called to deal, that young people are often deterred from pursuing studies which may become congenial and welcome to them because they do not feel at home in the matters with which ancient literature deals. If those same young people are encouraged to study modern languages, they find thoughts and speculations which come home to them as natural treated in the books of modern literature, and therefore modern literature possesses for certain minds among the young an interest which no work of classical literature possesses. These are considerations which lead me to attach the very highest value to modern language teaching; and, although the headmasters of public schools are, I suppose, among the greatest obstructives to educational reform, and although in my judgment they are singularly unwilling to face the very important problems of the day, yet it is possible that a headmaster should exercise his influence not only in encouraging the study of modern languages, but in what is fully as important—in elevating the position of the modern language masters. I think I may say without presumption that I have seen under my own eyes modern languages coming to take a very different position in a school from that which they occupied fifteen years ago. I have seen devoted scholars coming to work among boys, fighting an uphill fight—a fight that was rendered difficult not only by the action of the boys, but to some extent by the action of the masters. But I have seen that fight won or greatly won. And I think that the masters of modern languages, when they feel that they can rely upon the absolute and sympathetic support of those who are responsible for the conduct of the school, feel themselves capable of doing a very great and valuable work in the school. You must remember that every

subject in public schools—and of them I am best qualified to speak—depends for its importance upon the length of time it has been studied. That is a point which is not always sufficiently regarded. It is supposed that a master coming quite fresh to the work, if he is a good master in himself, is sure of success. But it takes a long time in an old public school to establish a definite tradition; and it is evident that the subjects which have been studied longest—the classical subjects especially—are held in the highest esteem. Mathematics come next. The study of mathematics runs back to the beginning of the century in some of the schools. The more recent subjects, such as modern languages and natural science, are winning their way. They are winning their way more or less rapidly, according to the encouragement which is given to them. But I think that no modern language master ought to be disappointed at finding that boys or girls do not at present attach to his subject quite the serious importance which they attach to subjects which were educational subjects in the times of their fathers' grandfathers. It would be really absurd of me to offer you a disquisition upon the importance of teaching modern languages, for upon that you are much better authorities than I can be. I have tried to teach French and German at various times, and the one result of my teaching has been to convince me that the statement which I made to you, that there is no inherent difference between ancient and modern languages, is a true one. I should like to submit to you three thoughts, drawn from my own practical experience. One question which must occur to every person engaged in the teaching of modern languages is, whether those languages are better taught by Englishmen or by foreigners. I desire to face that question with complete impartiality. There has been a growing disposition among young Englishmen to live upon the Continent with a view to acquire French or German or some other modern language. It is true that, to some extent, those languages have been acquired. I will say, in passing, that I believe that the command which an Englishman possesses of a modern language is frequently overrated. According to my experience, there is nobody who speaks a modern language properly. I mean that one's own language is the only language of which one is a complete master. I do not think that there are more than two or three living Englishmen who can speak a modern language exactly in the way in which a native would speak it, and I am practically convinced that there are no foreigners who can speak English in such a way as to escape detection. I draw from that circumstance the conclusion that it is desirable, and indeed necessary, to entrust the highest part of the teaching of a modern language to a native of the country in which the language is being spoken. That is my opinion. The native teacher acts as a court of appeal, and without such court of appeal the teaching upon the delicate linguistic questions which must arise will not be quite as exact and effective as it might be. But, although a foreigner is needed as a court of appeal, I am very clear that, in the lower departments of teaching, where the maintenance of discipline is a more vital matter than the exactitude of knowledge, there is great room for the ability and industry of English men and English women. I wish that the foreign ladies and gentlemen who come to teach modern languages could get a little more into sympathy with young English boys and girls. It is an immense difficulty to acquire a practical sympathy with young persons of a nation other than your own. I do observe, and I think that you must have observed, that, where discipline is fully enforced by a Frenchman or a German, it is enforced at a cost which is unnecessary, a cost of friction or a cost of punishment. I do not know if I have the honour of addressing any natives of the great countries whose languages are principally held in view; but, if I have, they will not perhaps think it rude of me to suggest to them that they should cultivate a sense of humour, a sense of humorous sympathy, with the young people they are called upon to instruct. It very often happens that a humorous or even sarcastic remark is more efficacious as a means of maintaining order than a punishment which is set, and then doubled, and then trebled. There is another matter which I should like to bring before you, and I mention it rather for your consideration than for your acceptance. It is this: How far is it possible or desirable to teach a modern language conversationally? Of course, you will understand that my knowledge is principally derived from one of the great public schools of England; but I have been led to ask myself whether the conversational teaching of a modern language is best carried on in an English secondary public school. I say "best carried on," because there is no doubt that, if a sufficient amount of time is given to the conversational side of modern linguistic teaching, it is possible to arrive at

a result. But I have found that, upon the whole, a boy gains more conversational knowledge by living abroad for six months than he gains by taking colloquial lessons during the whole period of his life at a public school. I do not know whether you will agree with me, but I have generally advised that the boys should be sent abroad for a certain time, rather than that they should attempt to acquire at school a colloquial knowledge of a modern language. We read of school debating societies which conduct their business in French. What is the nature of such debates? Sometimes they take the form of a monologue carried on by the French master. That is a very valuable exercise, but it is not a debate. Where it is not so carried on, the boys, during a great part of the debate, are listening, not to the good French of the master, but to the very indifferent French of other boys. It has appeared to me, therefore, that these so-called debates, in which a modern language is employed, do not, as a rule, conduce to a very advantageous result: but I should be glad to learn from masters and mistresses, too, whose experience is greater than my own, that a practice which has not commended itself greatly to my judgment is found to be a useful one.

I have now come to the end of my time, though not the end of the subjects upon which it would be possible for me to address you: but it cannot be unknown to you that a very interesting experiment has been made in more quarters than one, that of trying to institute correspondence between English boys and girls on one side, and boys and girls in France or Germany on the other. I am not able to say how far that experiment has proceeded. I have been permitted to take some little part in it, and I know the difficulty of it. I am pretty sure that such correspondence will not produce the best results unless it be conducted under the careful supervision of a master. Without such supervision, the correspondence is apt to degenerate into frivolity. But I wish to give it as my opinion that, where the correspondence is properly conducted, it is full of interest and full of profit; and I regret very much that the conservatism of English boys, and perhaps of English masters, has produced a disposition in some schools to treat the correspondence as if it were a thing not worth thinking of at all. I believe that it would be possible to lay before the meeting some statistics other than those which I possess as regards the benefit of this correspondence; but I do wish to emphasise my opinion that it is an interesting experiment, that it is worth trying, and that it may be continued and developed with satisfactory results. This society aims at improving the position of modern languages in all respects. I do not doubt that, in so far as we improve the status of modern language teachers and the methods of modern language teaching, we are doing great service to the cause. I hope that the time is not far distant when the Universities of this land will afford to modern languages something like the same welcome and the same encouragement that they afford at present to the ancient classical languages. After all, the schools which I may claim in some slight measure to represent are, in a sense, the handmaids of the Universities, and I believe I can assure you—I do not dare to say in the name of all public-school masters, because all public-school masters never agree upon anything, but of a considerable number of the most thoughtful of public-school masters — that, whenever the Universities shall open their gates freely and fully to students of modern languages, and put them on an equality with the students of the ancient languages, we, whose occupation is to teach the young, will be ready and even eager for the change. That is all that I think I ought to say to you, and I have to conclude my address by thanking you for the patience with which you have listened to one who is a very inadequate representative of modern languages.

Mr Michael Sadler said that there had been laid upon him the pleasing duty of moving a hearty vote of thanks to Mr Welldon for his address, and for the valuable services which he had rendered during the year of his presidency. The Association would thank him even still more for pitching so high the claims of modern languages as one of the intellectual disciplines of the noblest forms of education. One sometimes heard the work of persons who were engaged in the encouraging and improving the teaching of modern languages spoken of as though it had primarily a commercial significance. But only a few persons were called upon to practise what Sir William Harcourt had called "the arts of solicitation" in a foreign language, and the educational value of the work of the Association eclipsed entirely its commercial value. In connection with

the educational influence of the work, one could not help thinking that the Association was organising a force which would bring about a radical change in the curricula of the higher educational subjects. But there was a still deeper reason for the work of the Association. It was impossible to belong to German-speaking Europe without feeling that they were face to face with a tremendous intellectual movement, which was primarily concerned with fundamental ethical questions, and which had both good and bad sides. England had something to contribute to that change, and it would be good, not only for England, but for the whole civilised world, if there could be a freer interchange and inter-play of thought and practice between England and other nations. They knew that English opinion was guided to a great extent by the headmasters of the great public schools, and they thanked Mr Welldon for giving to the Association the eminent sanction of so great a name.

The Rev. Dr Macgowan seconded the motion with the greatest pleasure. Mr Welldon had been one of the pioneers amongst headmasters in the movement for placing modern languages on the same footing as the ancient ones. The time had gone by when French and German were held to be on the same platform as dancing. Mr Welldon had shown, by coming forward, that the headmasters of England, as a body, could no longer be accused of absolute indifference to the cosmopolitan sympathy which the study of modern languages always produces. If modern languages were taught in the way in which Mr Welldon had suggested, they would be in no way inferior as educational instruments to either Latin or Greek. He should put them as immeasurably superior to mathematics. Mathematics claimed too much in the education of the young, and one great thing to be said against that subject was that it was utterly lacking in sympathy. Goethe had asked, who, for instance, would require in the matter of courtship that the lady should give a mathematical proof of her affection. The Universities ought to give a warmer welcome to boys who went up there at eighteen or nineteen to take up modern languages. No provision whatever was made for foreign languages upon entrance. At Cambridge, Caius and King's gave one or two scholarships, but none of the other colleges gave anything upon entrance. He hoped that the time would soon come when the Universities would take a broader view of their mission. As to the "court of appeal" which Mr Welldon had referred to, he (Dr Macgowan) would suggest that no foreigner should be put on for translation, and that no Englishman should be put on for composition. With regard to conversation, he agreed with Mr Welldon as to the desirability of sending boys abroad to learn it. He was sorry that he could not agree with him with regard to the question of correspondence. That was a matter which would require an adequate supervision, which would be almost impossible.

The vote of thanks was carried with great heartiness, and briefly acknowledged by Mr Welldon.

A General Committee of ten members was then appointed for the coming year. The number nominated not being in excess of the number required, the list was accepted *en bloc*. The following are the names of the members of the Committee:—Mrs Henry Sidgwick, Mr Henry Bradley, Mr G. F. Bridge, Mr H. W. Eve, Professor T. Gregory Foster, Dr W. Stuart Macgowan, Mr C. H. Parry, Professor Schüddekopf, Professor G. C. M. Smith, Mr A. E. Twentyman.

An interval of fifteen minutes was then allowed, and the company took tea in another apartment. On business being resumed, the President having had to withdraw, the chair was taken by Mr F. Storr, Chairman of Committee.

Monsieur Paul Passy, of Paris, gave a discourse on "The Use of Phonetics in Modern Language Teaching." He said that, in order that a pupil should learn a foreign language properly, it was necessary that he should learn to pronounce it properly. It was generally admitted that pronunciation had to be learned. It therefore had to be taught, and it could not be picked up in a haphazard way, simply by the pupils listening to their teacher when they chose to listen. Good pronunciation ought to be enforced from the beginning, and it was the duty of a teacher to enforce it. Could phonetics in any way help the teacher in his task? The general tendency of a beginner in studying a foreign language was to replace unfamiliar sounds and sound combinations with such sounds or sound combinations as were familiar to him. For instance, French boys had a difficulty in pronouncing the English sound represented by *th*, and their tendency was to replace it by some sound to which they were accustomed in their own language. But he had taught English to many French boys, and he had

never found one who had not been able to acquire the sound of *th* in a very satisfactory way. On the other hand, an English pupil had a difficulty at first with the French sound of the letter *u*, and ninety-nine times out of a hundred the pupil would pronounce it *yoo*, thus giving it its English sound. The sound of the English *th* might be taught to a Frenchman, and the sound of the French *u* might be taught to an Englishman, by an application of a phonetic method of representing sounds, and thus the task of the master in facilitating the acquisition of foreign sounds by his pupil might be made lighter. A knowledge of phonetics would guide the master to the easiest way of teaching any sound combination which was unfamiliar to his pupils. For this reason it seemed desirable that the master should have a knowledge of phonetics in order that he might make use of a phonetic method in teaching pupils a foreign language. He did not by any means advocate the introduction of phonetics as such. Such teaching would be perfectly absurd, and it might be put on a level with the teaching of grammar to children. The teacher needed grammar and needed phonetics, and the pupils also needed both, but they did not require to have them both taught to them. The master who understood both grammar and phonetics could select with judgment and discretion from his own knowledge those things which were necessary to meet the requirements of his pupils. The selection would vary considerably, according to the aptitude, age, and knowledge of the pupils. The only general conclusion to which one could come on this subject was, that the master himself must have a thorough elementary knowledge of phonetics as well as of grammar, and of the other parts of the language which he was teaching. But imparting the ability to pronounce any foreign sound combination was not by any means the same thing as imparting a correct pronunciation. A man might know how to pronounce every sound in the English language, and yet blunder considerably when he had to apply his knowledge. He might know, for instance, that there were two sounds represented by *th*, but how was he to know that one sound was to be used in the word *thin* and another in the word *then*? Unless he knew the two words themselves individually, he had no clue as to which of the two sounds of *th* ought to be used in either case, both sounds being represented by the same alphabetical signs. Again, how was he to know how to pronounce the combination *ough*, in such words as *though*, *through*, *cough*, *plough*? In pointing out these instances in which various pronunciations were associated with the same spelling, he was not intending to ridicule the English language. There were discrepancies just as great in the pronunciation of French. In cases of this sort the usual spelling of a word did not afford a clue to the pronunciation, except as to part of the word, and in the part of the word where there was a difficulty the spelling was no guide. Some teachers asserted that the language should be taught only by the ear, and that no writing should be put before the pupil. Of course such a method was possible, inasmuch as children learned to pronounce their own mother-tongue before they learned to read writing; but the time at the disposal of a teacher for teaching a foreign language was very limited, and, therefore, was it not a pity to omit to bring in the memory of the eye to help and sustain the memory of the ear? Some children had a very good memory of the ear, and others had not, and the latter were at some disadvantage in learning a foreign language. It was the business of the teacher to make up in some way for the natural deficiencies of the pupil, and he thought that it would be a great pity to discard altogether the aid which written symbols could afford. If the spelling of a language was in all respects a correct representation of the pronunciation, the difficulty of distinguishing the pronunciation in such words as *thin* and *then*, and the other examples which he had given, would not arise. The pupils would learn the language by ear, and they would also have before them an exact written or printed representation of the sounds which they had learned, and thus they would have the memory of the eye helping the memory of the ear. But, unfortunately, no language of the civilised world was written exactly as it was pronounced. But could not teachers do what was not done in the official spelling? Could not they use such symbols as would represent exactly the pronunciation of a language? Could not they use a spelling which would represent the true sound in all instances? To do this would mean a discarding of the usual spelling and the use of phonetic symbols for the writing of, say, French, English, or German, in the most appropriate way, as if the language had never been written before, and had no existing spelling. The only real difficulty in the matter was that an alphabet must be learned, but this difficulty was hardly worth speaking of. In learning a foreign language a pupil always

had to learn the different values of the letters of the alphabet, and the additional difficulty of learning the few new letters which a phonetic method would involve would be inconsiderable. There was one powerful objection to the use of phonetic symbols, and that was that the phonetic writing looked strange and ugly. That was perfectly true, but it would not be necessary for the pupil to adhere to the phonetic spelling after he had learned the correct pronunciation. The phonetic symbols would be like the scaffolding of a house. When a house was built the scaffolding was pulled down. So when once the foreign language was properly learned the phonetic scaffolding could be removed; but it would be found that, in the meantime, it had helped considerably to the result. The use of phonetic symbols allowed a more truthful insight into the nature of a foreign language than was possible with the usual or common spelling. In many cases the ordinary spelling of a language obscured the real facts of language. The use of phonetic symbols tended to a more accurate acquisition of a language, not only as far as pronunciation went, but also so far as general correctness in speaking and reading were concerned. Most English children in learning French were taught, as one of the first things to be learnt, that the French plural was formed by adding *s* to the singular. Thus the singular *table* became *tables* in the plural. The natural conclusion of the English child was that the plural in French was very similar to the English, that the ending marked off the plural from the singular, and that, therefore, all that he needed to learn was the endings of the two words. If, however, he read from a phonetic representation of the words, he would find the singular and the plural written alike, and he would be thus led to see that what distinguished the singular from the plural was the article which preceded it. The child would then take particular care to be correct about the article; and, later on, when he was called upon to write orthographically in the usual French spelling, he would remember that the article of the singular had to be carefully distinguished from the article of the plural. Thus phonetic spelling called attention to the real facts of language, or, in other words, phonetic spelling taught the truth; and the truth and nothing else was the thing which ought to be taught.

The Chairman said that when the Committee first invited M. Passy to address the Association he was asked to speak in French if he preferred to do so, for it was taken for granted that every one in the room would be able to comprehend an address in that language. But they would all be grateful that the address had been given in English, for M. Passy had thereby shown, not only by precept but still more by example, the advantages of phonetic teaching.

Dr Henry Sweet, in opening a discussion, said that he wished to deal with the subject from a new and practical point of view. If an average, common-sense, candid Englishman was asked what were his objections to phonetics, he would say, in the first place, that he knew nothing about it. Then, perhaps, he would see the word "house" written *haus*. This had a German look, and, taking it in connexion with the frequent visits of the German Emperor to these shores, he would see in it evidence of a deep-laid plot to turn English into German. An objection of this sort had appeared in print. The man's next objection would be that phonetic methods were an irritating and perfectly superfluous innovation. But the exact opposite was true, and the unphonetic method was the innovation. The grammarians at Alexandria and Rome taught Greek mainly on a phonetic basis. The Greek accents were invented by the Alexandrian grammarians to enable their pupils to learn the pronunciation. Even English spelling was mainly phonetic four centuries ago, and it was to a great extent phonetic at the present time. There was a phonetic feature even about the spelling of the word "stone," the use of the final *e* being a clumsy device for showing that the *o* was long. The idea of teaching modern languages without phonetics was not only absurd, but absolutely inconceivable. All that the phonetic reformer did was to improve or extend the phonetic representation of words. Pupils might be taught to pronounce properly by being shown how to use their organs of speech in producing the required sound, and thus they could be led to pronounce words which they invariably mispronounced when they were guided only by their ear. They could also be taught how to evolve an unfamiliar sound from a familiar one. The organic sensations which accompanied the production of a particular sound might be used in connexion with the help afforded by the eye and by the ear, and thus the organic, the acoustic, and the visual faculties might be made to work together harmoniously. It certainly seemed strange that, thirty years after the appearance of Bell's "Visible Speech," and more than

thirty years after the publication of Ellis's work on pronunciation, it was necessary to stand up and advise an audience to reimport methods which were to a great extent of English growth. The period of discussion in phonetic methods had continued long enough, and the time for action had arrived. What was wanted in England was a phonetic association bound together by a definite programme similar to that of the association to which Mr Passy was secretary and director. Another pressing need was the periodical holding of international phonetic conferences. But the most pressing need was practical teaching. During last term he successfully started at Oxford a class in practical phonetics. The class would resume on January 24. Particulars regarding it would be found in the *Journal of Education*.

Mr Kirkman thought that everybody would agree that there was a necessity that the modern language teachers should know something of phonetics, and especially that they should be able to teach boys how to fashion their mouths and their tongues in order to produce any particular sound. But the whole question seemed to be whether it was necessary to introduce phonetic symbols into the class-rooms. On that point probably many teachers would differ from M. Passy and Dr Sweet. His own experience at Merchant Taylors' and other schools was that, if they taught a sound first of all through the ear, and made certain that the boys could reproduce it, it did not matter in the slightest what the written symbol was. He had found that, if he taught the pupils how to fashion their organs of speech, they could generally pronounce correctly from the ordinary symbols. A boy could only pronounce as the teacher pronounced, and, if the teacher insisted on accurate pronunciation, the boys would pronounce properly without the aid of phonetics.

Professor Lloyd did not think that Mr Kirkman had much invalidated the case which had been made out for phonetics by M. Passy and Dr Sweet, for he had said that the symbols used in teaching a foreign language did not matter. If so, why not use phonetic symbols? They were as good as any other, and slightly better. He was puzzled to know how Mr Kirkman made the ordinary symbols work in teaching pronunciation when the same letter represented sometimes one sound and sometimes another. For instance, the letter *g* had one sound in *gun* and a different sound in *gin*. The new symbols in the phonetic alphabet employed by M. Passy, and used in *Le Maître Phonétique*, were very few and exceedingly simple. He should be astonished to find that anyone had any difficulty in reading the transcriptions in *Le Maître Phonétique*. The alphabet there used would be found a most convenient one, and one suitable for teaching phonetics in England. M. Passy had given to the subject of phonetics a greater breadth than it had previously had. It was claimed for the phonetic method that it would be a saving of time in the learning of a language. Whatever time it might occupy in being learnt would be more than compensated for in the long run. It ought to be recognised that phonetics was a part of grammar. The English boy had a belief that the sounds which he had learned in his own language were the only sounds which any human being ought to attempt to produce. Later on, the boy came to think that French boys were born to produce French sounds, and English boys were born to produce English sounds, and that it was going against the course of Nature and Providence for French people to attempt English sounds, and for English people to attempt French ones. The rudiments of phonetics should be taught as soon as a boy began to pronounce any language at all. A boy should be taught how the organs of speech acted in producing any particular sound. Boys who had such knowledge would be those who would learn the most easily how to pronounce foreign words. It was very desirable to have models showing how the vocal organs moved in the production of particular sounds. Diagrams of the organs were already provided, but it was very difficult to demonstrate the structure and action of the organs from a flat diagram. The study of phonetics was most fascinating, and he believed the time would come when it would be regarded as an integral part of English teaching.

Mr J. J. Findlay said that he had understood that there was to be a resolution in favour of the introduction of phonetic symbols into English schools, and he had therefore sent to the Secretary an amendment in the following words:—"That the study of phonetic symbols should be encouraged in the University; it should not be introduced into our secondary schools except in connection with shorthand." He had found, however, that no such resolution was to be moved. They were greatly indebted to M. Passy and others for insisting on the scientific study of sound, but he was convinced that the introduction of phonetic

spelling into English schools would be quite fatal to the progress of modern language teaching in this country. It was very questionable whether written signs were a great aid in the teaching of pronunciation. When a pupil was pronouncing a language, whether in the elementary or in the advanced stage, he had no time to reflect on the action of his mouth or tongue. Reflection on such a point would be a positive hindrance to a pupil. The majority of people acquired a foreign language purely by imitation and nothing else. If pupils had an opportunity of hearing the sounds of a foreign language, they would reproduce what they heard. If pupils became accustomed to a phonetic representation of foreign words, they would imitate the sounds in their ordinary writing, and their spelling would be spoiled.

M. Passy said that nobody valued imitation more than he did, and the method which he advocated had been called the method of imitation, in opposition to the method of construction. But he would point out that, if imitation alone was to be employed, every method of learning, except that of listening to the master, must be wiped out. He would ask those masters who thought that the phonetic method of teaching would spoil a boy's ordinary spelling whether they had tried it. It was a curious fact that it had always been found that those masters who, at meetings, had deprecated the phonetic method had done so from the point of view of theorists, and had had no practical knowledge of the subject. He had always found that boys taught on the phonetic system had learnt to read and write the ordinary symbols more quickly than boys taught in the usual way. Such was the verdict of experience.

A speaker at the back of the hall, who said that he was not a member of the Association, and whose name was understood to be Mr Hugh, referring to the question of teaching by imitation, said that his experience in connexion with the subject of voice-production had taught him that much greater success was obtained by teaching the action of the vocal organs than by enforcing mere imitation.

Mr Howard Swan said that he thought it was a mistake to suppose that it would be necessary to introduce new signs into the English alphabet in order to represent the words phonetically. There were at the present time various rules of pronunciation which were generally well understood. If a nonsense word which meant nothing was written, every English person would be able to pronounce it, and all English people would pronounce it alike. Although English spelling was not phonetic to a foreigner, it was, to a large extent, phonetic to an Englishman. The point was that it was not entirely phonetic. But, if we would only examine the English language, and ascertain what were the normal signs for the various sounds, we should be able to extract from the signs now employed the material for a regular alphabet.

Mr Fabian Ware moved: "That, if phonetics are to be employed with success in the elementary teaching of modern languages in English schools, it is, in the first place, imperative that an authorised phonetic alphabet be drawn up, adapted to the requirements of English pupils." He said that this resolution did not in any way commit the Association to an approval of the use of phonetics in English schools. He believed that the majority of the members were opposed to the use of phonetics. ("No.") He still thought so. There were some so strongly conservative that they were opposed to all alterations. He had used phonetics in his work, and he was satisfied with the results of the experiment. The first object in using phonetics in the teaching of languages was to draw attention to the differences between the pronunciation of foreign languages and the pronunciation of English. One great advantage of the introduction of a foreign language in a phonetic dress to an English pupil was that it removed the possibility of the pupil attributing to the letters of a foreign language his conception of their normal value in English. A guiding principle in the application of phonetics to the teaching of a foreign language to an English pupil must be that the symbols of the phonetic alphabet should be absolutely different from the letters of the ordinary English spelling, except so far as those letters represented the same sound in both languages. The alphabet advocated by M. Passy demanded that a boy should differentiate between identical visual impressions. What was wanted was a phonetic alphabet adapted to the needs of English pupils, and strictly adhering to the principle he had laid down. A better teaching of foreign languages was an urgent national want, and the need could not be met without collective action. The resolution amounted to an instruction to the Committee to appoint a Sub-Committee.

Professor C. G. Moore Smith seconded the resolution.

Mr Atkinson opposed the resolution, and

strongly urged that any system of phonetic symbols which might be adopted should be an international system. It was to be remembered that Dr Vietor had himself adopted M. Passy's system. The practical advantages of adopting an international system would be many. In the first place, it would facilitate the obtaining of specially cast types. Then there was already a fairly large mass of transcripts in the phonetic style. But one of the most cogent reasons was that the transcript of reading matter in any language into the phonetic symbols ought to be performed by persons to whom the language was their mother tongue. In this way the exact pronunciation would be represented. An international system would make possible the interchange of transcripts. The difficulty of learning the new signs was not so great as some persons supposed.

Professor Walter Rippmann recommended that a Committee be appointed to consider the question and agree upon a phonetic alphabet for adoption by the Association.

Mr Siepmann proposed as an amendment: "That, while this meeting is not ready to advocate the adoption of a phonetic alphabet in our schools, it is of opinion that phonetics should be studied by the masters, in order that they may be able to teach effectively, at the very beginning, a good pronunciation, and that masters who try to use a phonetic alphabet should use the alphabet of the "Association Phonétique Internationale." He said that Mr Ware had advocated the invention of a new system, but he (Mr Siepmann) held, on the contrary, that they should adopt the alphabet which had been invented not by one person, but by many, during a great number of years.

The Chairman said that he could not accept Mr Siepmann's proposal as an amendment. It really amounted to a direct negative.

Mr Siepmann, continuing, said that the system of the Association Phonétique Internationale had many advantages which he had not now time to explain. He thought that it would be best to start boys with a phonetic alphabet which was different from the English alphabet. It would not be difficult to teach boys the values of the few additional signs in the alphabetic system of the Association. He had never learnt that alphabet, but after practice for an hour or two he was able to read *Le Maître Phonétique* easily, and he had read that publication for the last ten or twelve years. The values of the Association's signs were easily taught, and it was an advantage that those signs applied equally to different languages. He should be glad if masters would try this phonetic method, and report their experiences next year.

The Secretary said that the Committee of the Modern Language Association had power to appoint a Sub-Committee of its own members to consider the whole question, and, if necessary, make proposals for such an alphabet as was desired. Persons not members of the Association could be added to the Committee.

A show of hands was taken upon the question as to whether the resolution should be put to the vote, and it was decided that no vote be taken.

The Chairman thanked M. Passy very heartily for having come over and addressed the meeting on the subject.

The proceedings then closed.

We have received the following letter from Mr Ware, in support of his views put forward at the meeting reported above. We understand that Prof. Sweet, Prof. Rippmann, Mr F. B. Kirkman, Mr F. Ware, and Mr H. W. Atkinson have been proposed as members of a sub-committee to report on this question :—

SIR,—It is of the utmost importance that, for the more advanced students of languages, we should adopt an international phonetic alphabet. The alphabet of the Association Phonétique Internationale has every necessary quality to recommend its general acceptance. Consequently, Prof. Vietor's action in withdrawing his own alphabet in favour of this one is most welcome. The difference between these two alphabets was at the same time so slight that the "International Alphabet," as we may now call it, is admirably adapted to the requirements of German beginners. I tried it, however, for some time with my younger pupils, and found it did not work well, and was consequently obliged to modify it, as I stated in an article in the *Journal of Education*. Blind imitation of Germany is folly. In the choice of an alphabet for English beginners, we must consider the mind and predisposition of the English child alone. Will you allow me to explain my objections to this International Alphabet, for the elementary teaching of modern languages in our English schools, more clearly than I was able to do at the recent meeting of the Modern Language Association?

For the sake of simplicity I confine my remarks to French. The following are the only reasons for employing phonetics which bear on the present question. In the French language the same letters are often used to represent different sounds, and the same sounds are often represented by different letters. The difficulty which thus presents itself to a beginner might be removed by the use of a reformed French spelling, in which the various letters are only used in their normal values. But for the English pupil beginning French an additional difficulty occurs, in that he is already acquainted with the values of these same letters in the English language. To remove both these difficulties we must, therefore, employ phonetic symbols to represent the French sounds, which symbols must differ from any letters which represent utterly distinct sounds in English; but, at the same time, fresh difficulties are occasioned by the creation of new symbols which are unnecessary. The International Alphabet

only partially satisfies these conditions. The symbols which I have found form an insurmountable objection to its employment in teaching English children are: u, y, e, i, *j*, representing respectively the sounds in the French words *tout*, *tu*, *thé*, *si*, *chat*. To deal only with the first, the French word *tout* presents a difficulty to the English child in that he associates *ou* with the sound in the English word *pout*. We, therefore, transcribe it *tu*; but he already associates *u* with the sounds in the English words *put* or *but*, so that the difficulty is not removed. We ask him, a child of nine or ten, to differentiate the similar visual impressions of *u* in French and English, which would be exactly the case if we used a reformed spelling and wrote the word *tou*. But we also create an additional difficulty, for when we begin to teach him the ordinary French spelling we have to undo what we have done, and show him that *u* represents quite a different sound, and that he has to distinguish between the pronunciation of *tout* and *tu*. Anyone arguing on the same lines will perceive the shortcomings of the other symbols mentioned. If we use phonetic symbols, let us at any rate adopt those from which we can derive the maximum benefit. If the International Alphabet is adopted in the elementary teaching of modern languages, phonetics will be condemned for this purpose by all practical teachers, and by every psychologist who has studied the workings of the child's mind. Their use will thus be doomed at its start, or at any rate postponed until we offer a more satisfactory alphabet. By all means let professors and students adopt the International Alphabet; but practical teachers in our schools can alone decide which is the most suitable system of symbols for children. It is some consolation to me that when discussing, since the recent meeting, this matter with three of the foremost teachers in Germany, who employ phonetics in their work, they immediately saw the necessity of our having a special phonetic alphabet for English schools, though otherwise strongly advocating the International Alphabet. Surely we are capable of settling this matter for ourselves: we are inclined to overlook the fact that England is regarded on the Continent as the home of phonetics, and that we have in our midst one phonetician who is regarded by every foreign authority as one of the greatest phoneticians of the time. I believe it is of the first importance that the alphabet we draw up for the use of English children should be as closely associated as possible with the International Alphabet. Were the latter modified as I have suggested, the difficulty as to transcriptions and type referred to by Mr Atkinson could be easily overcome. Let us for once act collectively in providing the best conditions at the start; the only alternative is a struggle between various individuals under the patronage of rival publishers, which may be a form of that individualism on which we pride ourselves in England, but which will incur a waste of time that is urgently needed for many more important reforms in our methods of modern language teaching.—I am, Sir, yours obediently,

FABIAN WARE.

FRENCH AND GERMAN AT OXFORD AND CAMBRIDGE SCHOLARSHIP EXAMINATIONS.

IN October 1897 Mr Lipscomb, the Hon. Secretary of the Modern Language Association, instructed by the Committee, sent a circular to the tutor of each College at Oxford and Cambridge, asking whether in the Scholarship Examinations a paper was set in French and German. The Committee were aware that at several Colleges such a paper was set as an alternative to Latin Verse, and they believed that if a paper in French or German unseen translation formed an integral part of all Scholarship Examinations, a great impetus would be given to the teaching of modern languages in public schools. They further asked for an expression of personal opinion as to whether such a change was desirable, and if so, whether there was a fair prospect of seeing it generally adopted.

The following replies were received; what was comparatively unimportant has been omitted.

OXFORD.

BALLIOL (*Mr J. S. Strachan-Davidson*)—

"In the examination for Classical Scholarships, French or German may be offered *as an alternative to verses.*

"In the examination for Natural Science Scholarships 'a paper of general questions will be set, which will give the candidates an opportunity of showing their knowledge of Latin, Greek, French, or German.'

"In the examination for Modern History Scholarships there are 'two language papers, giving candidates an opportunity of showing their knowledge of Latin, Greek, French, and German.'

"*I think that such a recognition of modern languages as is given by our practice is distinctly a good thing, but that to make modern languages a necessary part of the Classical Scholarship Examination would not be desirable.*"

BRASENOSE (*Mr C. B. Heberden*)—

"It has been our practice for many years to set a paper of Translations from French and German in our Combined Scholarship Examination, and latterly *not as an alternative for verse composition* but as a separate paper. I cannot give any pledge that this practice will be continued, but, so far as I know, there is no intention at present of dropping it. Excellence in the paper would undoubtedly have weight, but we do not find that it is often well done."

CHRIST CHURCH (*Mr T. B. Strong*)—

"A paper is set in French and German (Unseen Translation) of a voluntary sort in our Scholarship Examination. I understand that they are additional papers and *in no sense a substitute for verses.* (I do not in any way

commit the other Colleges who examine with us: it is thought difficult *here* to dispense with verses in the classical course.)

"*I feel very strongly that modern languages may be made a serious study independent of the ancient languages. But I cannot say that this end has been attained as yet. As far as I can judge from specimens from modern sides who come to the University, I think a number of boys go over to that side with a view to avoid the irksome drudgery of toiling at a language. In this way they escape all serious study. I think from my experience, that few of them would be able to use those schools which admit modern languages, and yet know nothing of the classics. The attainment of a degree is therefore a matter of considerable difficulty. This would be avoided if modern languages were studied with the same severity and fulness as the classical ones.*"

CORPUS CHRISTI (*Mr A. Sidgwick*)—

"The Examination for Classical Scholarships includes papers in Greek and Latin Verse Composition, and also a paper in French and German Unseen Translations. But Candidates will be able to compensate for deficiency in, or for the omission of, all or any of these papers by the excellence of their other work." (Extract from Regulations.)

"*I certainly think the encouragement thus given to modern languages desirable; though I cannot pretend that it amounts to very much, either in influence on schools or candidates, or in determining election. Still,* ceteris paribus, *I should prefer a man who knew French or German to one who did not take the paper, and so would other examiners.*"

EXETER (*Mr L. R. Farnell*)—

"For the last few years we have been in the habit of setting passages of Unseen Translations from French and German. All candidates have the chance of doing these, and those who do not offer verses usually take these papers. Any candidate who did very well in them would be much assisted by them in the competition. And these papers may therefore be said to be an integral part of the examination.

"We find, nevertheless, that it is exceedingly rare for a candidate to show any proficiency worth estimating in these papers. I do not see that the Colleges could do more than our five combined Colleges already do (Christ Church, Exeter, University, Oriel, Brasenose), unless we made proficiency in French and German a compulsory condition in awarding Scholarships. But I do not think such a measure could be proposed."

HERTFORD (*Mr G. S. Ward*)—

"It has not hitherto been our practice to set French or German in our Scholarship Examinations, etc. I will take an early opportunity of consulting my colleagues as to the desirability of introducing these subjects in future."

JESUS (*Mr W. Hawkes Hughes*)—

"We give Modern Languages as an alternative to Verses, but we think that in the present condition of things we cannot go farther. A knowledge of modern languages is often acquired by residence abroad, and does not imply mental power, and in selecting classical candidates who are expected to read for Honours in an examination in which no modern language papers are set, any profession of giving weight to modern language papers would be unreal."

KEBLE (*Mr W. Lock*)—

"We set translations from French and German in our History Scholarships, but not in our Classical Scholarships. We used to set History questions there as an alternative to Latin Verse, and I should be glad to see such translations take their place, but owing to the exigencies of a combination with other Colleges, even this has fallen through at present."

LINCOLN (*Mr W. Warde Fowler*)—

"In this College we have for some years set a paper in modern languages in our examinations for Modern History Scholarships; in examining for Classical Scholarships we have never yet done so, even as a substitute for Latin verse.

"*As I have been concerned in scholarship examinations for nearly thirty years, I may venture to express an opinion on this question.*

"*If the Universities could assist the public schools (in such a way as you propose) towards the thorough and systematic teaching of modern languages and literatures, so that they may become the material of the highest education, I would very gladly do my part here in forwarding so excellent an object. I believe that French and Italian, scientifically taught, might even take the place of Greek or Latin, so far as the education to be derived from them is concerned. But I must remark* (1) *that in my opinion the same is not the case with German, and* (2) *that I should be unwilling to do anything which would endanger the study of Greek, which even now only survives because the old Universities insist on maintaining it. If French or Italian were substituted for Greek in the public schools, nothing, per-*

haps, would be lost by the boys learning them, but something very valuable might be lost to the nation. If German were substituted the loss would be positive and serious for all concerned. If, on the other hand, French or Italian, properly studied, were added to Greek and Latin, Natural Science, which in my opinion is much more important than any other subject but language, would probably have to be shelved.

"*But probably the aim of your Association is not to substitute modern languages for Greek and Latin, but to make them a more useful adjunct by improving the teaching and giving more time to the learner to perfect himself in reading and writing the more useful modern languages. In this case the ideal would be a lower one, but the object still a good one. I am often astonished at the ignorance even of French shown by able pupils of mine here. It is true that they rapidly acquire both French and German as soon as they really have need of them; but it would certainly be some advantage to them to have acquired some useful knowledge of those languages when they come here. If by setting papers in scholarship examinations anything can be done to forward this end, I should be ready to urge it at my own college; but I would suggest that such papers in the entrance examinations of colleges would be equally valuable, if not more so. For in the examinations for scholarships the real weight must always be given either to classics, mathematics, or science; and adjuncts, though they may occasionally be of use in distinguishing between two candidates who are close together, will as a matter of fact never really be decisive of results. But in entrance examinations, where the same high standard of classics, etc., is not expected or usually found, such a subject as modern languages might have real and just weight.*"

MAGDALEN (*Mr T. Herbert Warren*)—

The Regulations are the same as for Corpus Christi (see above).

MERTON: *see* WORCESTER.

NEW (*Mr W. A. Spooner*)—

The Regulations are the same as for Corpus Christi (see above).

"Any candidate who did well in either language or both would distinctly improve his chance of being elected to a Scholarship or Exhibition."

ORIEL (*Mr F. H. Hall*)—

"For many years past we have regularly set Unseen Translations in French and German in our Scholarship Examination.

"The principle on which this was first done was that of encouraging all the main subjects usually taught in schools—and in pursuance of this idea we used formerly to set a paper in Mathematics also, which we have now discontinued.

"*I am afraid the idea (of making the examination representative of all the main subjects of a school curriculum) is an impracticable one, though I still think that it is theoretically sound. For one thing, the principal schools do not help us, but encourage their best men to* specialise *by dropping practically all those subjects in which they are not likely to win distinction. This is especially true of Mathematics.*"

PEMBROKE: *see* WORCESTER.

QUEEN'S (*Mr T. H. Grove*)—

"At our Examinations for Scholarships one is awarded for the union of Classics and History generally; and to the candidates for this Scholarship a paper is offered in French and German.

"I consider it unfair to set two subjects as alternatives. It unjustly handicaps a candidate who is good at both subjects. It would be specially unfair to make so easy a subject as French and German an alternative to so hard a subject as Greek or Latin verse. A boy would frequently refuse to run the risk of so difficult a thing as verses. I should regard alternatives as an indirect way of choking off boys from verses.

"*The root of the matter is this: let every attempt be made to persuade Oxford and Cambridge to allow undergraduates to substitute French or German for either Latin or Greek. Then boys on the Modern side can come, offering one Ancient and one Modern Language. Until this is done, I regard all other proposals as mere palliation.*"

UNIVERSITY—

The examination is carried on in conjunction with Brasenose, Christ Church, Exeter, and Oriel.

WORCESTER (*Mr T. W. Jackson*)—

"It has not been our custom, for a long time, to set a paper in French or German at our Scholarship Examinations. We hold a combined examination with two other Colleges—Merton and Pembroke—and I am not at all in a position to say whether we are likely to set such a paper. It is a familiar and an important question, but one which we have not discussed lately."

CAMBRIDGE.

CLARE (*Mr W. L. Mollison*)—

"No paper in French or German is set in our Open Scholarship Examination.

"*It is, I think, doubtful whether, without imposing undue strain on candidates, additional papers in French or German could be made compulsory, when the high standard expected in Special Subjects in the Open Scholarship Examination is taken into account. On this, however, the opinion of schoolmasters is probably more valuable than that of College tutors. If such papers were introduced in the examination, they would not, I fear, materially affect the award of Scholarships, as examiners would have a strong bias in favour of candidates who displayed ability in their special subject, in spite of comparative failure in extraneous subjects.*

"*If, however, the introduction of papers in French or German were possible without overburdening the candidates, I think the change might be desirable. I am unable to express an opinion as to the prospect of its being generally adopted.*"

CORPUS CHRISTI (*Mr H. E. Fanshawe*)—

"At present we set no papers on Modern Languages in our examinations for Entrance Scholarships."

DOWNING (*Mr J. C. Saunders*)—

"There is no such paper set in our examinations at this College."

GONVILLE AND CAIUS (*Mr E. S. Roberts*)—

[In 1897 Gonville and Caius and King's offered Scholarships for *History* and *Modern Languages*. Candidates for the former were examined in History (several papers), and *one* of the following subjects:—(*a*) Higher Classics, (*b*) Higher Mathematics, (*c*) *French and German Translation and Composition*. Candidates for Scholarships in Modern Languages had to take papers in Latin Translation, French and German Translation and Composition (including Original Composition), French and German Grammar and Composition: no candidate was of sufficient merit to obtain a Scholarship.]

"*I am of opinion that it would not be desirable to make a paper on French or German Unseen Translation an integral part of all Scholarship Examinations, at least at present.*

"*I cordially sympathise with the desire of the Committee to give additional interest to the teaching of Modern Languages in public schools. I think, however, that the propositions of a recent report of the General Board of Studies will, if adopted, have a very important influence upon the teaching of Modern Languages in the desired direction; and, until we know whether those propositions are likely to find favour with the Senate, other action would, in my opinion, be premature.*

"French and German of an elementary kind, and as an alternative to Mechanics, are at present set in the test paper for Entrance Scholarships. *For the Modern Languages Entrance Scholarships we still fail to get adequate competition or good candidates.*"

KING'S (*Mr A. H. Cooke*)—

For regulations *see* GONVILLE AND CAIUS.

QUEENS' (*Mr A. Wright*)—

"We do not set papers in Modern Languages to our candidates for Entrance Scholarships.

"*We should be most unwilling to allow French or German to be a substitute for Latin or Greek Verses. As long as verses form an important part of the Classical Tripos, while French and German are not directly recognised in it, so long we feel bound, in the interest of our students, to adhere to our present range of subjects. Modern Languages have been much encouraged by the permission to take them instead of Mechanics in the Previous Examination; but the Modern Languages Tripos has not yet attracted many students. We have elected, and are prepared to elect, to Foundation Scholarships those students who show themselves likely to obtain a first class in that Tripos; but at present we do not see our way to encourage in any other way the study of modern languages, important though we deem it to be.*"

SELWYN (*Mr T. H. Orpen*)—

"No paper in French or German is set in the Open Scholarship Examination at Selwyn College, either as a substitute for Latin Verse or otherwise.

"*While I am personally in the fullest sympathy with what I understand to be the object of your Association—namely, the more systematic instruction in Modern Languages in public schools—I think that your question addressed to me and other College tutors involves a misconception of the objects and aim of our Scholarships. Their object, as I understand it, is not directly at least to guide the choice of the school curriculum, but to test the ability of candidates to distinguish themselves in the University Honour Examinations. Now, the only way in which the University at present recognises the advanced study of Modern Languages is by the 'Modern and Medieval Languages Tripos.' It is possible that some Colleges may encourage the study of Modern*

Languages at schools by offering a Scholarship in that subject—i.e., *with a view to the successful candidate distinguishing himself in the above Tripos—just as scholarships are offered in some Colleges for History or Semitic Languages, etc. But at our College scholarships are only offered with a view to the Classical and Mathematical Triposes. The suggestion which you make would therefore, in my opinion, only be intelligible if the Classical Tripos regulations admitted a paper in German or French as a substitute for Latin Verse. The change suggested—whether desirable or not, on which point I offer no opinion —must begin with the University Regulations for the Tripos. Then the College Scholarship Regulations would doubtless follow suit.*

"*It is true that the University also recognises the value of an elementary knowledge of French or German, by allowing them as a substitute for Mechanics in Part iii. of the Previous; and this, I think, might well act as an incentive to the schools to teach Modern Languages to boys who do not show special aptitude for Mathematics; but it has no effect on the College Scholarship Examinations, which are adapted, as I have said, to an entirely different aim.*"

SIDNEY SUSSEX (*Mr G. M. Edwards*)—

"It is unlikely, I think, that French and German will be introduced into our Entrance Scholarship Examination at present."

TRINITY HALL (*Mr E. A. Beck*)—

[Scholarships are offered for proficiency in Classics, or in Mathematics, or in Natural Science.]

"Whether French and German are likely to be generally adopted as subjects for examination for Entrance Scholarships I have no idea, nor am I competent to give an opinion as to the desirability of their being so adopted."

Taking *Oxford* first, we find that most of the above sixteen Colleges give a certain place to French and German in their Scholarship Examinations. In two—Balliol and Jesus—they are an alternative to Latin Verses; in eight — Brasenose, Christ Church, Corpus Christi, Exeter, Magdalen, New, Oriel, and University—a paper in French and German is set, but not as an alternative to Latin Verses: if a candidate does it well, his chances are enhanced. At two—Keble and Lincoln—a similar paper is set at the examinations for History, not at those for Classical Scholarships; at Queen's, in the case of a Scholarship awarded for proficiency in Classics and History combined; and Hertford, Merton and Worcester do not recognise Modern Languages at all.

Cambridge, the home of the Medieval and Modern Languages Tripos, presents a different picture. Gonville and Caius[1] and King's alone supply the silver lining to the black cloud. It is to be regretted that the number of replies is small, and that few have written at length; but it is unlikely that anyone sympathising with our endeavours failed to answer the circular. It is painful to point to the contrast between the Cambridge apathy and the interest shown by Oxford.

The "personal opinions" raise many points of interest, and some of the suggestions may in time be accepted. We are forcibly reminded of the evils which result from the early specialising. It is recognised that a knowledge of French and German is eminently desirable; but candidates have hardly ever received a good grounding. Even those who go up to Cambridge for Scholarships in Modern Languages are, with but few exceptions, quite inadequately equipped. If we desire to see an improvement in the teaching of French and German, we must not expect the Universities to lead the way. The reform must start from below.

[1] From 1886-1897, 178 passed the Medieval and Modern Languages Tripos—95 women (Newnham, 64; Girton, 31) and 83 men (Gonville and Caius, 21; Trinity, 15; Christ's, 12; King's, 8).

THE NEW HONOURS SCHOOL OF MODERN LANGUAGES AND LITERATURES AT THE VICTORIA UNIVERSITY.

THAT it ought to be one of the main objects of the Victoria University to promote the study of modern languages had been fully recognised from its foundation in 1880. The district served by the University—with its three Colleges located at Manchester, Liverpool, and Leeds—is one of vast commercial and industrial interests, which cannot but be considerably assisted by a satisfactory acquaintance with the principal European languages on the part of those in whose hands the trade and commerce of Lancashire and Yorkshire lie. But owing to the very unsatisfactory condition of modern language teaching in the great majority of the secondary schools in the district, it has been, and

still is, impossible for both boys and girls to obtain a competent knowledge of French and German at school, and it was realised that the only remedy for this defect was to provide a sufficient number of properly qualified modern language masters and mistresses. That the course of study in French and German prescribed for the ordinary B.A. degree is not a sufficient preparation for a modern language teacher has always been felt and admitted. A few years ago an attempt was made to raise the standard of modern language teaching in the University by instituting an M.A. course in languages, open to all Bachelors of Arts, which requires that any two out of five languages (viz., Greek, Latin, French, German, Italian) shall be selected by the candidate. This course, however, is open to severe criticism: it omits English,[1] and thus prevents candidates from offering the very desirable combination of German and English,[2] and there is no oral examination attached to it, an omission which seriously detracts from the practical value of the degree. Attempts made at various periods in the history of the University to solve the question of Honours teaching in modern languages were wrecked by considerations of a financial character. These have fortunately been removed during the last three years. Owing to munificent gifts at Manchester and Liverpool, and the recent increase of the Government grant to University Colleges, it has been possible to change five of the six University Lectureships in French and German into Professorships. In October 1895, the General Board of Studies, on the motion of Dr. Ward, late Principal of Owens College, requested the Departmental Board of Modern Languages and Literature to draw up a scheme for an Honours School (in Modern Languages and Literatures); the latter duly framed proposals which were passed by the University Court and came into force at the beginning of the Session 1896-97.

As regards English Language and Literature, attempts at Honours teaching had been made at a much earlier date. An Honours School in English language had been in existence almost from the foundation of the University, and an examination was actually held in 1885, when two candidates passed in the first class. Owing, however, to its exclusively philological character, this scheme did not prove popular, and failed to attract students. A few years ago it was therefore merged in an Honours School of English Language and Literature, which requires a satisfactory *general* knowledge of English Language as well as English Literature from all candidates, and allows them to *specialise* either in English Language (including Gothic, Icelandic *or* Old Saxon, and Old French) or in English Literature.[1] This scheme, which is somewhat similar to the scheme for Branch III. (English) of the new M.A. Regulations of the University of London, seems to work well, and attracts a promising number of students.

I will very briefly describe the main features of the new Honours School of Modern Languages and Literatures.[2] As regards subjects of examination, candidates must present themselves for examination in *two* of the following three languages: French, German, English. Six papers are set in each language, and in addition there is an oral examination in French and German. The requirements in the latter two languages include composition, an essay to be written in the foreign language, translation of unseen passages (with questions on literature suggested by these passages), translation from set books in Old and Modern French *or* Old, Middle and New High German, a period or periods of literature (after 1500), and historical grammar. In English, the subjects of examination comprise unseen passages of English, prescribed English books, Gothic, Old French, a period of literature, essays and questions on literary history, and historical grammar. As regards

[1] There is a separate M.A. course in English in connection with the Honours School of English Language and Literature.

[2] It is much to be regretted that the new regulations relating to the M.A. degree of the University of London do not allow candidates to offer French or German with English, as could be done under the old regulations. From a *scientific* point of view the combination of English with German is greatly to be preferred to that of French with German. As the latter is based on considerations chiefly of a *practical* nature, the Germans very aptly call it *eine Vernunftehe.*

[1] A specially satisfactory feature in this School—which, so far as I can remember, is unique in the requirements of all English universities, apart from those for the degree of doctor—is that candidates have to send in a dissertation on some subject selected by them and approved by the General Board of Studies. The great educational value of such a test—which resembles somewhat the *schriftliche Arbeit* required for the *Staatsexamen* in Germany—is evident: it enables the candidate to show that he can think for himself, that he has mastered the method of his subject, that he is able to avail himself of the literature on the subject selected and to use it critically—in a word, such a dissertation is an excellent initiation into the methods of original research and a safeguard against the evils of cramming.

[2] For further particulars, readers are referred to the Victoria University Calendar.

attendance, candidates must have attended—after having passed the Preliminary Examination—one of the ordinary degree classes in French or German (intermediate or final) for two years, courses in French or German Literature for three years, and advanced courses in Old French and Romance Grammar, *or* in Gothic, Old and Middle High German, and historical grammar, for three years. Similar courses of instruction are prescribed for the English section. In addition the University insists—as it does in the case of *all* Honours Schools in the domain of Arts—on candidates attending, for two years, courses of instruction in English or Modern History, Latin and English Literature (unless the latter falls within the scope of the candidate's special work).

It will be gathered from this brief outline that the Victoria University insists on two languages being selected for examination. It would, of course, be very desirable—and was distinctly admitted to be so by those responsible for the drawing up of the scheme—to allow candidates to present themselves for examination in French *or* German *only*, as they are able to do in English Language and Literature. But owing to various circumstances it was felt to be impracticable to start with so ambitious a scheme. Should the new School prosper, and a demand arise for more specialised teaching, sections dealing with Romance and Germanic philology on a more detailed basis will be added, and candidates may then present themselves for examination in the two Romance *or* two Germanic sections, instead of choosing two languages as at present. The Victoria University Honours School will then closely resemble the Medieval and Modern Languages Tripos at Cambridge, and, *mutatis mutandis*, Branch IV. of the new M.A. scheme of the University of London.

A specially satisfactory feature in the Victoria University scheme is that it insists on an oral examination, instead of adding a merely optional test in pronunciation and writing from dictation, as is the case with the Cambridge Tripos. Bearing in mind that the School—as constituted at present—is meant to serve for the training of modern language masters in secondary schools, it is the intention to attach great importance to this oral test, and to make it a living reality by carefully preparing students for this part of their work. In Leeds, for example, the Literature lectures, both in French and German, have always been, and will continue to be, delivered in French and German, and classes—similar to the *Seminarübungen* at the German universities—aiming at the acquisition of a practical command of these languages will be instituted. It is the first time that an oral test in modern languages has been introduced into the examinations of the Victoria University, and it is to be hoped that it may be possible at no distant date to introduce it into the examinations for ordinary degrees, as has just been done in the case of the University of London.

The omission of general papers dealing with the outlines of French, German, and English literature, though, in my opinion, a wise step, is sure not to meet with general approval. It may be urged that a knowledge of the more important facts of literary history is indispensable to every student of modern languages. So it is, no doubt, and the omission of a general paper in literary history in the Victoria University scheme must not be understood to imply that the University attaches little or no importance to the acquisition of such knowledge. On the other hand, the inclusion of general papers in literature—such as are prescribed by the new London regulations for the Interm. B.A. Hon., B.A. Pass and Hon., and M.A. courses—presents grave dangers of an educational character. It is certain to induce candidates to cram dates, titles, and other facts, and to appropriate literary judgments and opinions without reading the works on which they are passed. The study of literature on such lines was felt to be most undesirable, and the Victoria University decided to follow the precedent set by the University of Cambridge, and to avoid such dangers by excluding general literature papers from the syllabus. Questions on literature of a general character will, however, be asked in the Unprepared Translation paper, and may, at the discretion of the examiner, be included in the oral examination. The study of prescribed authors and periods is, of course, amply provided for; not only is one of the six papers in each language devoted to prepared literary subjects, but the regulations distinctly state that the subject for the essay is to fall within the range of the prescribed books or periods.

I think that the Victoria University is entitled to the congratulations of the Modern Language world on having framed a scheme of study and examination for students of Modern Languages and Literatures, which, imperfect though it is, and necessarily must be at present, from the point of view of the specialist, is on the whole admirably adapted for the training of Modern Language teachers

in secondary schools. It is to be hoped that the University may before long be able to offer travelling scholarships or fellowships to candidates of special promise, so that their *triennium academicum* may be followed by one or two years' residence in France and Germany. When this has been done, and the present syllabus has been enlarged by the addition of sections in Romance and Germanic philology, the Victoria University may indeed claim to have provided a scheme for the academic training and examination of students of Modern Languages, which is second to that of no other university in the United Kingdom. The most serious obstacle to the successful working of the scheme lies in the fact that the schools from which the Colleges at Manchester, Liverpool, and Leeds generally draw their students, do not, as a rule, train their pupils up to that standard of efficiency in French and German which is an essential preliminary to the course of study provided by the new Honours School. It is, however, to be hoped that the latter may help to stimulate head masters and head mistresses to raise the efficiency of Modern Language teaching by entrusting the work to none but duly qualified teachers, by increasing the time allotted to, and improving the methods employed in, the teaching of French and German.

A. W. SCHÜDDEKOPF.

ON THE STUDY OF THE ROMANCE LANGUAGES IN THE UNIVERSITY OF WALES.

IT may interest wider circles to learn how the study of the Romance languages has been organised in the new University of Wales. I have already (in No. I. of the *Modern Language Quarterly*) tried to describe the German scheme of the University, to which that of French bears a certain analogy, whilst the study of the other Romance languages has been organised differently.

I shall begin by describing the position of French in the entrance examination of the University, and the nature of the examination in that language. French is an alternative subject with German and Welsh, but none of these languages are obligatory.[1] They form a group (*a*) co-ordinate with the following subjects: (*b*) Greek, (*c*) Dynamics, (*d*) Chemistry or Botany Two of these subjects must be taken, not more than one being chosen from any group. Thus a student, for purposes of examination, may propose to combine French and Greek, French and Dynamics, French and Chemistry or Botany, but he may not combine, e. g., French and German or French and Welsh.

The examination in French comprises a three hours' paper, and an oral examination besides the written examination, which consists of the following parts:

Translation into English of unprepared passages.

Questions in French grammar.

Easy translation from English into French.

In June 1896, passages of Buffon and G. Sand were set for translation, which will give an idea of the standard required. The grammatical questions are meant to include easy Syntax besides Accidence. The oral examination consists of Reading and Dictation.[2] The pieces given as Dictation, in 1896, were taken from the prose of A. de Musset.

The University course in French is divided into three parts — Intermediate, Ordinary, and Special Course, each extending over one session of one year, according to general regulations. The aims of each course are shown by the Examinations set at the end of it.

The Intermediate Examination consists of the following:

1. Translation into English of unprepared passages of French prose and verse of ordinary difficulty, with grammatical questions arising out of such passages.

2. (*a*) Translation into French of English sentences illustrative of the principles of French syntax.

(*b*) Translation into French of easy passages of continuous English prose.

3. Outlines of the History of French literature. The scheme shows that a considerably wider knowledge of the language is expected from the candidate than in the Matriculation Examination. Special stress is laid on a knowledge of French syntax and correct use of the grammar in composition,

[1] Obligatory subjects are English Language and the History of England and Wales, Latin, and Mathematics.

[2] In connection with this, it may be mentioned that the Central Welsh Board has decided that every class in all the Intermediate Schools of Wales in which French is taken shall be examined annually in reading aloud and in dictation.

whilst the outlines of French history of literature are calculated to deepen the interest of the Student in his subject.

For the ordinary Examination are required:

1. The study of prescribed works of an author or group of authors representative of some important period of French literature not earlier than the seventeenth century. This part of the examination includes "questions on Literature, Grammar, and Prosody relevant thereto."

The University Colleges of Wales prescribed the following special subjects for 1896-97:—

Aberystwyth. — Lanson, *Histoire de la littérature française, Époque romantique;* Hugo, *La légende des siècles*, vols. i. and ii.; De Musset, *On ne badine pas avec l'amour* and *Fantasio;* Michelet, *La Renaissance.*

Bangor.—The life and works of Molière.

Cardiff.—Hugo, *Les Voix Intérieures, Les Rayons et les Ombres, les Orientales, Hernani;* Guizot, *Histoire de la civilisation en Europe.*

The tendency, in this part of the examination, is to limit the work to a reasonable amount, but at the same time to expect from the candidate accuracy and completeness in the interpretation of his text. The questions on grammar include also questions on historical explanations of modern French grammar.

2. Translation into English of passages from unprescribed French books.

3. Translation into French of passages (*a*) from a prescribed portion of an English prose work; (*b*) from unseen English prose.

Throughout the examinations of the Welsh University it is, I may say, a guiding principle to make the examination bear on the work done during the Session: 3 (*a*) refers to a special case of this kind. The work prescribed for session 1896-7 was: Macaulay, History of England (Longmans' Popular Edition), vol. i. pp. 1-32, though I ought to mention that this amount, corresponding to almost the double number of pages in other editions, will be reduced in the future so as to allow the student to do unprescribed work as well. Perhaps the choice of an author not more difficult than Macaulay might be criticised by some, especially as the same author is set for the Ordinary Course, but, on the other hand, a higher standard may be expected in composition, whilst the task, if taken seriously, is not altogether an easy one for the candidates.

The Special Course is analogous to the Ordinary; the set books and the prescribed literary epoch (or the prescribed authors) vary, and the standard required in the examination in translation and composition is higher.

The Honours Course, which may be taken concurrently with the Special Course, and cannot be taken without it, is of a philological nature, and comprehends—

1. A prescribed course of reading in medieval French.

2. A prescribed course of reading in French literature of the sixteenth century.

The present Honours work for 1897-98 is—

1. *La Chanson de Roland.* Extraits ed. G. Paris, together with about 1000 verses of the *Chevalier au lion*, ed. Foerster.

2. Part of Darmesteter et Hatzfeld, *Le seizième siècle* (*Première Section*, i.-iii.)

For the M.A. Examination it is proposed to expect the candidate to write a thesis showing special knowledge of some branch of literature or philology. The details of this examination will be arranged shortly.

The other Romance languages come in in a scheme for comparative grammar, which has not yet been organised. It is proposed to combine Latin and Italian, Latin and Spanish, Latin and Provençal, as well as Latin and French.

For the degree of Doctor in Artibus, of course, research work will have to be a necessary condition in any subject.

W. Borsdorf.

THE PAST DEFINITE AND IMPERFECT IN FRENCH.

Es ist eine alte Geschichte, doch bleibt sie immer neu.

There are few points of language so distinctly felt by those who are born to the vernacular, and yet so difficult to convey to the foreigner, as the use of the past tenses in French, and more especially the difference between the so called Past Definite and Imperfect. The French sail unhesitatingly through a sea of past tenses, selecting instinctively that one which exactly conveys the required shade of meaning, and are understood accordingly. But no sooner are they themselves called upon to explain the why and wherefore of their selection, than their explanations begin to differ. *Quot grammatici, tot sententiae.* No two grammars assign the same causes for the use of the

same tense, and while the fact remains one, the philosophies of it are almost innumerable. The Past Definite is stated to be the "historical" tense, or the "narrative" tense, as though no other tenses were used in narration, or in history, or even in a "story," or it is defined as denoting a completed action, which would make

*Je ceign*IS *la tiare et march*AI *la première*

mean "I stopped walking," *Je fermai les yeux à double tour et je dorm*IS mean "I woke up," and *Jésus pleura*, "Jesus ceased to weep." On the other hand the Imperfect is very generally stated to express "duration," "length of time." But where is the duration in *Un officier d'état-major arriv*AIT *au galop. Il parl*AIT *au général de France, repart*AIT (*Revue des Deux Mondes* for Oct. 1st, 1897, p. 509)? or in *A l'aube, dis*AIT *Restaud, on va reprendre le mouvement* (*ibid.*, p. 515)? And is there not duration in *Pendant cinquante jours la peste sévit?* or *Louis XIV. régna plus de soixante ans?* or *Le Moyen-Age dura près de dix siècles?*

Such quotations might be multiplied indefinitely. We are therefore justified in being dissatisfied with these definitions and in seeking for some other that shall more truly represent the exact force of these tenses not only in some cases but wherever they occur.

First of all it should be borne in mind that the uses of the past tenses in French have undergone and are still undergoing a gradual process of change. A glance at any historical grammar will show that the Past Definite, for instance, used to be found where we should undoubtedly have the Imperfect in modern French:

Vairs OUT *les oilz e mult fier le visage.*
Gent OUT *le cors e les costez out larges,*
(Ch. de Roland, 304,)

and similarly in the compound tense . . . *un anel dont il* l'OUT *esposede* (*dont il* l'EUT *épousée*. See Brunot, *Précis de Grammaire Historique*, pp. 468-9, &c.). In the Preface to their *Dictionnaire Phonétique*, Michaelis and Passy make the statement that the Past Definite *est bien mort dans la langue parlée du Nord, mais bien vivant dans la langue écrite.* Again, within the present writer's memory the Imperfect has come into very general use where the Past Definite would certainly have been used by the writers of even half a century ago.

Thus the former uses of these tenses, and consequently their names, cannot be relied upon as a trusty guide to their present use and force. Of course it is interesting to look back in order to see the starting point and the ground travelled over, but we must be prepared to reach other conclusions than a mere examination of the past would enable us to draw.

To take the Past Definite first. We submit that the present force of the Perfect Definite is *to introduce a new action*, to mark the passage from one state to another, consequently to *show the beginning* of each new act or state. And this inceptive force of the Past Definite is never absent from the use of the tense.

Let us take the most commonplace instance. *Il entra, jeta un coup d'œil dans la chambre, puis ressortit.* The force of these tenses is, "He was outside and passed from that position to a new one inside the room." He performed that action, of which there was no part in progress before this moment: he *began* at the point of time reached in our narrative. Then "he cast his eyes about the room," another new action now introduced; then he initiated yet another new action, that of retiring. This is what is meant, but misleadingly expressed, by those who define the Past Definite as the "narrative" or "historical" tense, a view admirably set forth in the very ingenious, if unequal, *Grammaire de la Langue Française d'après de Nouveaux Principes* by Rabbinowicz (Paris, 1889).

But the very instances given above are those which grammarians use when they assert that the Past Definite expresses a completed action. They argue thus: He entered the room, *i.e.*, *completed* the act of entering; *completed* the act of glancing round it, then *accomplished* his exit. And there is no denying that with the verbs used in this particular sentence, the latter meaning *is* present. But why? Not because the Past Definite is used; far from it, as we shall see; but because the actions expressed by these verbs are so momentary that their beginning is not to be distinguished from their end, that their conclusion is so near their inception that for the purposes of the narrative they are simultaneous and indistinguishable. Many actions are so brief that their inception is inseparable from their completion, that to do them is to have them "done." But let a slight change be made in the choice of verbs. Let us substitute *Il tint la porte ouverte et regarda dans la chambre.* The tenses are the same, but how different the meaning! Now we have: "He took hold of the door and put it into an open position which he maintained," we know not till when. "He lifted his eyes to the room and held them looking in the same direction,"

we know not how long. We are only told that he put first the door and then his eyes into a certain position, and not when he ceased to hold either the door or his eyes in that position. It would be manifestly absurd to interpret these tenses as meaning "He completed the action of holding the door open," *i.e.*, he shut the door, or as "he stopped looking into the room." Take another commonplace instance, *Il s'assit et lut.* Both Past Definites. But do they both express completed actions: "He completed the act of taking his seat and completed the act of reading"? Is it not obvious that they mean, "He completed the act of sitting down and began the act of reading"? And if the same tense can thus be used where the end of the action is and is not connoted, is not the conclusion irresistible that the tense itself cannot imply such a connotation at all? As a matter of fact the difference between these two verbs lies in their meaning and not in the tense. "To sit down" is such a brief action that its end is practically simultaneous with its beginning, while the action of "reading" may be extended over a long period of time. If I say "He sat down," the inference is that he now began to seat himself and of course had done the act almost simultaneously with its beginning. While if I say "He began to read," it cannot be inferred when he stopped. And let it not be said that the verb "to read" here means "to fall to reading," "to begin reading," "to take a book," and that it is this action of "taking a book" or of "beginning to read" that is here completed. Such an explanation as that concedes the whole position, as it implies that the verb "to read" becomes equivalent to "to begin to read" for the sole reason that it is used in the Past Definite. That is all that is claimed.

If further proof were required, it could be stated that whenever I wish to convey the meaning that I *began the action* expressed by the verb I can do so by the use of the Perfect Definite without any other help: *Son sourire semblait d'un ange, elle chanta.* (Alf. de Musset)—*Bonaparte eut vingt ans le* 15 *août* 1789. But if I wish to convey the meaning that the action is *completed* at any particular time, I have to fall back upon the help of some such expression as *cesser de . . . Elle cessa de chanter.* Compare, *On lui accorda ce qu'il voulait: il fut heureux.* But, *On le lui prit: il cessa d'être heureux.*

Thus the Past Definite should be defined as the tense that *witnesses the beginning of an action in the past.* But attention should be drawn to a further use of this tense, in no way contradictory, but rather supplementary to the first. *Whenever an action is stated as lasting continuously from its inception to its conclusion,* however long the intervening period, the Past Definite is still used. I can say *Louis Napoléon naquit en* 1808, *fut président en* 1848, *et régna en* 1852, but I can also say *régna de* 1852 *à* 1870. The statement of the conclusion of the act does not prevent the use of the Past Definite, provided the beginning of the action be seen also. The limits of the duration of the action must be present in this use of the Past Definite, although the presence of either the inception-limit, or the conclusion-limit, or both, may be implied instead of being expressed. I can ring the changes on the sentence given above as follows: *Napoléon III. régna de* 1852 *à* 1870.—*Napoléon III. régna jusqu' à* 1870.—*A partir de* 1852 *Napoléon régna sur la France. Napoléon III. fut un empereur médiocre.* In each of these sentences the Past Definite is used because the action lasts continuously from the beginning of the period explicitly stated, or implicitly understood.

In order that such a statement of an action be possible, it follows that we must be able to view both its ends, i.e., the action must be distinctly one that has been completed, concluded, in the past, or we could not view it in its entirety. Thus there accrues to this use of the Past Definite an incidental *concluding* force (closely parallel to the force of the Latin Perfect tense), of which skilful writers have made good use. If I say *Napoléon III. fut un empereur médiocre,* it necessarily follows that he has ceased to reign. Compare such Latin expressions as *Troia fuit,—Dixi,* &c. Hence Racine can write: *Il fut des Juifs, il fut une insolente race,* meaning "there once was, but is no more." Even a French peasant is often heard to say, *Un temps fut où je courais comme un autre,* implying that he is too old to do so now. "There was a time [of which you understand the limits] when, &c." But the concluding force of the Past Definite here is again due to the implied limits, at the beginning as well as at the end, of the period referred to: and here again, although we have something more thrown in, we have the *inceptive* force of the Past Definite present as we have had it in all the other instances.

Hence we are justified in drawing the general conclusion that *the Past Definite always witnesses the beginning of an action and may conduct that action to its end.*

About the Imperfect not so much need be

said. It is agreed on all sides that the Imperfect is the tense of repetition in the past, and in this use it is directly opposed to the continuous Past Definite which has just been discussed. The only point to which attention need be drawn in this context is that the Imperfect repeats the verb as qualified by its adjuncts. Thus we must say *Il échoua deux fois*, not *échouait*, in spite of the repetition; because the Imperfect would repeat the *deux fois*, and the failures would be no longer two in number, but a multiple of two. *Il échouait toujours deux fois* could describe the artifice of a circus performer to enhance the difficulty of his performance.

With regard to the use of the Imperfect of an action stated as *in progress and not beginning*, little again need be said, except to point out that in this use the Imperfect is the exact opposite of the Past Definite in general. If, at the point of time reached, an action is introduced as beginning, the Past Definite will be used. If the action is merely stated as in progress, having begun some time before, it matters not when, then the Imperfect is used. *Le soleil brilla*, "The sun came out"; *Le soleil brillait*, "The sun was shining." *Napoléon était un empereur médiocre*, "Napoleon, who was then on the throne, was governing worse than indifferently," or, again, without any special reference to the beginning of his reign, "was, at any time of his reign you may choose to select, but a poor emperor."

This fundamental difference between the Imperfect and the Past Definite explains at once the following distinctions: *Paul avait vingt ans à Pâques; Pierre eut vingt ans à Pâques.* Which is the younger? Pierre, since he reached that age then, and not before; while Paul was, but did not reach, that age on Easter-day. *Le lendemain le mur eut dix pieds de haut.* The wall is building, since it begins to be, reaches the height of, ten feet that day, *A six heures je sonnai* (or *sonnais*) *à sa porte.* I am earlier if I use the Imperfect, since I am no longer beginning to ring the bell at that time.

The most interesting point in connection with the Imperfect tense is its gradual substitution in many cases for the Past Definite, a process which has been alluded to above. If there is such a difference between the two tenses as we have endeavoured to point out, how can they glide into one another? How can such sentences be written as we quoted in our opening paragraph from the *Revue des Deux Mondes*, where the Past Definite would be quite as possible as the Imperfect? Does this convertibility militate against our statement of their respective meanings? The answer is that far from disproving, this very fact confirms, our position. It has become of late years a favourite artifice with many writers, Alphonse Daudet being a prime leader of the band, to present their narrative as far as possible as a series of consecutive pictures. They prefer to show us their characters in the act of doing, rather than setting about the deed. The transitions from one act to the other are skipped. We see their men and women engaged in one action, then suddenly we find them engaged in another, the writer preferring this kaleidoscopic presentation of each successive scene to the process of gathering the actors together and setting them to their task before our eyes. In the sentence referred to above we have three distinct pictures, without transitions, as though new slides had been one after the other suddenly pushed into the lantern, without any of the dissolving effects by which the first might have gradually changed into the second, and the second into the third. "At that moment a staff-officer was riding up"; the next, "he was engaged in conversation with the French general"; the next, "he was already riding off again." There is no doubt that much dramatic effect is gained by this process. The more or less tedious entrances and exits of the characters are by it hidden from view. The stage scenery is not shifted before our eyes, but the curtain drops swiftly and is instantly raised again upon a new scene. Hence the popularity of this device as a trick of style. But be it well understood that its very effectiveness depends precisely upon this force of the Imperfect, that it skips the introduction or beginning of the action, and therein is more "picturesque" than the Past Definite. How far this picturesque effect will be able to withstand the weakening effect of constant use, how long the Imperfect will continue to have this force in spite of its use where the Past Definite would be quite possible and in a measure sufficient, time alone will show. Already there seem to be signs that minor writers are beginning to employ it mechanically, and it seems more than likely that in the near future one of the subtlest points of the French languages will be as much of a dead letter, even in France, as the fine distinction between "will" and "shall" has already become in Scotland, Ireland, and the United States.

I. H. B. SPIERS.

A CLASSIFIED LIST OF RECENT PUBLICATIONS.

OCTOBER 15th to DECEMBER 31st 1897.

The second number of the *Modern Quarterly* will contain a list of publications and criticisms from Jan. 1st to March 31st 1898.

Reference is made to the following journals: *Acad.* (The Academy), *Archiv* (Archiv für das Studium der Neueren Sprachen und Litteraturen), *Athen.* (The Athenæum), The *Bookman*, *Educ.* (Education), *Educ. Rev.* (The [English] Educational Review), *Educ. Rev. Amer.* (The [American] Educational Review), *Educ. Times* (The Educational Times), The *Glasgow Herald*, The *Guardian*, *Journ. Educ.* (The Journal of Education), *L.g.r.P.* (Litteraturblatt für germanische und romanische Philologie), *Lit.* (Literature), *Lit. Cbl.* (Litterarisches Centralblatt), *Maître Phonétique* (*Le M. F.*), *Neogl.* (Neoglottia), *Neuphil. Cbl.* (Neuphilologisches Centralblatt), *Neu. Spr.* (Neuere Sprachen), *Rev. Intern. Ens.* (Revue Internationale de l'Enseignement), The *Schoolmaster*, The *Scotsman*, The *Speaker*, *Spect.* (The Spectator), The *Times*, *Univ. Corr.* (The University Correspondent), *Z.f.d.A.* (Zeitschrift für deutsches Altertum), *Z.f.d.U.* (Zeitschrift für den deutschen Unterricht).

Guide I. (No. 1-184, June 1896) and *Guide* II. (No. 1-157, December 1896): Nos. 1 and 2 of the *Modern Language Teachers' Guide*, edited by WALTER RIPPMANN, copies of which (price 4d., by post 4½d.) can be obtained on application to the Editor of the *Quarterly*.

Modern Language Quarterly, No. 1-243: Items in the Classified List in the *Modern Language Quarterly*, No. 1 (July 1897).

Modern Language Quarterly, No. 244-423: Items in the Classified List in the *Modern Language Quarterly*, No. 2 (Nov. 1897).

For criticisms we are indebted to Mr Paget Toynbee (signed *T.*), to Mr E. L. Milner-Barry (signed *E.L.M.B.*), and to Mr E. C. Quiggin (signed *E.C.Q.*); for all else Mr Walter Rippmann is responsible.

ENGLISH.

A.—LITERATURE—I. TEXTS.

Robert Burns. Select Poems. Arranged in Chronological Order, with Introduction, Notes and a Glossary, by A. J. GEORGE, M.A. Isbister. 1897. Cr. 8vo, pp. 406; 3s. 6d. 1

Journ. Educ., Dec. '97, p. 745 ("the adult general student will find the book very much what he needs"). Cp. *M. L. Q.* '97, No. 248.

Carlyle. On Heroes. Edited, with Notes, by Mrs ANNIE R. MARBLE. Macmillan & Co. 1897. 12mo, pp. 454; 4s. 6d. 2

Earle's Microcosmography. Edited, with Introduction and Notes, by A. S. WEST, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xl+160; 3s. 3

Johnson. Lives of Prior and Congreve. With Introduction and Notes, by F. RYLAND, M.A. Geo. Bell & Sons. 1897. Cr. 8vo, pp. xxxiv+80; 2s. 4

Keats. The Odes. With Full-page Plates, Notes and Analyses, and a Memoir. By A. C. DOWNER, M.A. Oxford, Clarendon Press. 1897. Cr. 8vo, pp. 103; 3s. 6d. net. 5

John Keats. Leben und Werke. Von MARIE GOTHEIN. Halle, Niemeyer. 1897. Vol. I. Leben. 8vo, pp. xvi+277, and Vol. II. Werke. 8vo, pp. iv+295; 10 m. 6

A short review will appear in the next List.

Macaulay. Lays of Ancient Rome. Edited, with Introduction and Notes, by W. T. WEBB, M.A. Macmillan & Co. 1897. Globe 8vo, pp. xxiv+108; 1s. 9d. 7

—— **Two Essays on William Pitt, Earl of Chatham.** Edited, with Introduction and Notes, by A. D. INNES, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. ; 2s. 6d. 8

Milton. Paradise Lost. Book II. Edited by F. GORSE, M.A. Blackie & Son. 1897. Fcap. 8vo, pp. 88; 1s. 9

Journ. Educ., Dec. '97, p. 748 ("Mr G. has accomplished his modest aim satisfactorily").

For Books I. and III. by the same Editor, cp. *Guide* I. 9, 10.

—— **Samson Agonistes.** Edited by H. R. PERCIVAL. Macmillan & Co. 1897. Globe 8vo, pp. xlviii+208; 2s. 10

Educ. Rev., Oct. '97, p. 233 ("should prove of great service to older students").

Scott, The Talisman. Edited by M. MELVEN, M.A. A. & C. Black. 1897. Sm. cr. 8vo, pp. xx+220; 1s. net. 11

Journ. Educ., Dec. '97 ("a serviceable introduction . . . just a sufficient number of simple notes of the right kind").

Shakespeare. First Part of King Henry IV. Edited by W. ALDIS WRIGHT, M.A. Oxford, Clarendon Press. 1897. Extra fcap. 8vo, pp. xxiv+178; 2s. 12

—— **King Lear.** Edited by A. W. VERITY, M.A. Cambridge University Press. 1897. 12mo, pp. 300; 1s. 6d. 13

Bookman, Nov. '97, p. 55 ("Mr V. is an ideal editor for schools").

—— **The Merchant of Venice.** Edited by H. L. WITHERS, Principal of Isleworth Training College. Blackie & Son. 1897. 12mo, pp. xxxiv+142; 1s. 6d. 14

We are very favourably impressed by the arrangement of this book, which we warmly recommend to the notice of teachers.—Appendix B (Prosody) contains a good deal that is open to question; there seems to be as yet no consensus as to Shakespeare's blank verse.

—— **A Midsummer Night's Dream.** Edited by L. W. LYDE, M.A. A. & C. Black. 1897. Cr. 8vo, pp. 146; 1s. net. 15

Bookman, Oct. '97, p. 27 (v. fav.); *Educ. Rev.*, Oct. '97, p. 233 ("exceedingly good"). Cp. *M. L. Q.*, No. 272.

Sheridan. The Rivals. Edited by G. A. AITKEN. Dent & Co. 1897. 16mo, pp. 180; cl., 1s. net; roan, 1s. 6d. net. 16

Scotsman, 9 Sept. '97 ("As pretty a copy of 'The Rivals' as has ever come from the press").

Sheridan. The School for Scandal. Edited by G. A. AITKEN. Dent & Co. 1897. 16mo, pp. xviii+166; cl., 1s. net; roan, 1s. 6d. net. 17

A Selection from the Poems of Wordsworth. By Prof. DOWDEN. Edw. Arnold. 1897. 12mo, pp. 522; 5s. 6d. 18

Wordsworth, Selections from. Edited by W. T. WEBB. Macmillan & Co. 1897. Cr. 8vo, pp. 267; 2s. 6d. 19

Educ. Rev., Oct. '97, p. 233 (favourable); *Educ. Times*, Oct. '97, p. 429 (v. fav.). Cp. *M. L. Q.*, No. 280.

Wordsworth. Poems in Two Volumes. Reprinted from the original edition of 1807. Edited by TH. HUTCHINSON, M.A. Nutt. 1897. Two vols., pp. xxxix+226 and viii+233; 7s. 6d. 20

Athen., 13 Nov. '97 ("an invaluable aid to the student. . . . The notes are in the best sense of the word scholarly"); *Lit.*, 11 Dec. '97 (v. fav.).

English Lyrics. Chaucer to Poe. By W. E. HENLEY. Methuen. 1897. Cr. 8vo, pp. xiv+412; 6s. 21

Lit., 18 Dec. '97 ("His 'finds' are many and notable, for the most part significant indeed, real acquisitions to the treasury, and not to be cited as the desperate perversities of the curiomonger"); a favourable review by *E. K. Chambers* in *Bookman*, Dec. '97, p. 106.

The Golden Treasury. Selected from the Best Songs and Lyrical Poems in the English Language, and arranged with Notes by FRANCIS T. PALGRAVE. Second Series. Macmillan. 1897. Pott 8vo, pp. xii+276; 2s. 6d. net. 22

Athen, 23 Oct. '97 ("the collection—while containing, both in the text and in the notes, much that is charming and interesting—is nevertheless incomplete, ill-balanced, and wanting in critical authority"); *Lit.*, 18 Dec. '97 ("the new 'Golden Treasury' will never rank with the old. It wants the note of finality and catholicity of judgment, which made the other unique among anthologies. . . . We gladly admit that it remains, in spite of all, a delightful possession"); *Bookman*, Nov. '97, p. 47 (a favourable review by *A. M.*).

The Flower of the Mind. A choice among the Best Poems. By Mrs ALICE MEYNELL. Grant Richards. 1897. Cr. 8vo, pp. 352; 6s. 23

Bookman, Dec. '97, p. 100 (a favourable review by *E. K. Chambers*); *Lit.*, 18 Dec. '97 ("Mrs M.'s handsome volume is an extremely interesting contribution to modern anthologies").

Nineteenth Century Poetry. By A. C. M'DONNELL, M.A. A. & C. Black. 1897. Cr. 8vo, pp. 128; 1s. net. 24

Athen., 13 Nov. '97 (fairly favourable); *Lit.*, 4 Dec. '97 ("admirably constructed for the assistance of weary Board School teachers"); *Journ. Educ.*, Nov. '97, p. 658 ("the introductions and appreciations are terse and spirited, but full of disputable matter"); *Educ.*, 30 Oct. '97 (favourable).

Four Poets. Selections from the Works of Wordsworth, Coleridge, Shelley and Keats. Edited, with an Introduction, by OSWALD CRAWFURD. Chapman & Hall. 1897. Small cr. 8vo pp. viii +480; 3s. 6d. net. 25

Nineteenth Century Prose. By J. H. FOWLER, M.A. A. & C. Black. 1897. Cr. 8vo, pp. 136; 1s. net. 26

Athen., 13 Nov. '97 (favourable); *Journ. Educ.*, Nov. '97, p. 658 (fav.); *Educ.*, 30 Oct. '97 ("excellent").

English Masques. With an Introduction by H. A. EVANS, M.A. (The Warwick Library.) Blackie & Son. 1897. Cr. 8vo, pp. lxiii.+245; 3s. 6d. 27

Acad., 27 Nov. '97 ("Mr Evans prefixes an excellent Introduction and has performed his task well").

Stories from the Arabian Nights. Selected and Edited by M. CLARKE. American Book Company. 1897. Cr. 8vo, pp. 271; . 28

Journ. Educ., Dec. '97, p. 748 (no notes. . . . "The introduction briefly gives all the information really essential").

The King's Story-Book: being Historical Stories collected out of English Romantic Literature, in Illustration of the Reigns of English Monarchs from the Conquest to William IV. Edited, with an Introduction, by G. L. GOMME. Illustrated by HARRISON MILLER. Constable & Co. 1897. Cr. 8vo, pp. 527; 6s. 29

Elocution and the Dramatic Art. By DAVID J. SMITHSON. New Edition, revised by C. R. TAYLOR. Geo. Bell & Sons. 1897. Cr. 8vo, pp. xv+586; 3s. 6d. 30

Journ. Educ., Dec. '97, p. 748 ("the introduction . . . strikes us as commonplace and not very helpful. The physiological part needs much fuller treatment, and the exercises recommended should be far more definite. The selection of prose and poetry . . . is decidedly more satisfactory").

II. LITERARY HISTORY, &c.

A Short History of Modern English Literature. By EDMUND GOSSE. Heinemann. 1897. Cr. 8vo, pp. 416; 6s. 31

Athen., 27 Nov. '97 ("his conception of a literary historian's duties is helpful and judicious"); *Lit.*, 27 Nov. '97 ("a work which will not only serve its purpose in the class-room, but is eminently worthy of a place of honour in the library").

Outlines of English Literature. By J. LOGIE ROBERTSON, M.A. Blackwood & Sons. 1897. Cr. 8vo, pp. 166; 1s. 6d. 32

Athen., 13 Nov. '97 ("these outlines . . . are written in an easy and pleasant style, but they lack the sense of proportion, and are defective in other ways"); *Educ. Rev.*, Oct '97, p. 232 ("a useful little manual"); *Educ. Times*, Oct. '97, p. 429 (fav.).

Reviews and Essays in English Literature. By Rev. D. C. TOVEY. Geo. Bell & Sons. 1897. Cr. 8vo, pp. xii+187; 5s net. 33

The Age of Tennyson (1830-1870). By Prof. HUGH WALKER. Geo. Bell & Sons. 1897. Sm. cr. 8vo, pp. x+303; 3s. 6d. 34

Athen., 27 Nov. '97 (v. favourable); cp. a review by *H. F. H.*, *M. L. Q.* '97, No. 298; *Lit.*, 20 Nov. '97 (fairly favourable); *Educ.*, 4 Dec. '97 ("delightful reading"); *Educ. Times*, Nov. '97, p. 462 (v. fav.). *Bookman*, Nov. '97, p. 51 (favourable); *Lit. Cbl.*, 4 Dec. '97 (by *R. W*[*ülker*]).

Victorian Literature. Sixty Years of Books and Bookmen. By CLEMENT K. SHORTER. Bowden. 1897. Cr. 8vo, pp 232; 2s. 6d. 35

Athen., 27 Nov. '97 (favourable); *Bookman*, Dec. '97, p. 103 ("If we sometimes disagree with his frank and fearless judgments . . . we must own that in the main they are able, commonsensible, and show a fine sense of rank and proportion").

Alfred Lord Tennyson: A Memoir by his Son. Macmillan & Co. 1897. 8vo, pp. 516+551; 36s. net. 36

Athen., 9 and 16 Oct. '97; *Lit.*, 23 and 30 Oct. '97.

The Letters of Elizabeth Barrett Browning. Edited, with Biographical Additions, by F. G. KENYON. Smith, Elder & Co. 1897. 2 vols. cr. 8vo, pp. xiv+476 and 464; 15s. net. 37

Lit., 13 Nov. '97 ("a very weighty and a very charming contribution to the history of literature"); an interesting review by *A. M.* in *Bookman*, Dec. '97, p. 99.

Wordsworth, A Primer of. By LAURIE MAGNUS. Methuen. 1897. Cr. 8vo, pp. 227; 2s. 6d. 38

Lit., 6 Nov. '97 ("valuable"); *Educ. Times*, Nov. '97, p. 462 ("very helpful"); *Athen.*, 25 Dec. '97 ("a clever and well-informed performance").

The Journals of Dorothy Wordsworth. Edited by WILLIAM KNIGHT. Macmillan. 1897. 2 vols. cr. 8vo, pp. 255+292; 10s. 39

Lit., 20 Nov. '97.

From Shakespeare to Dryden. Being Vol. II. of "A School History of English Literature." By ELIZABETH LEE. Blackie & Son. 1897. 40

[*In the press.*

For vol. i., cp. *Guide* I. 43, *M. L. Q.*, No. 65.

Modern English Prose Writers. By F. P. STEARS. Putnam's Sons. 1897. Cr. 8vo, pp. 344; 7s. 6d. 41

William Shakespeare's Lehrjahre. Eine litterarhistorische Studie. Von G. SARRAZIN. Weimar, Felber. 1897. Large 8vo, pp. xiii+232; 4m.50. 42

A Book about Shakespeare. Written for Young People by J. M'ILWRAITH (Jean Forsyth). Nelson. 1898. Cr. 8vo, pp. 222; 2s. 43

Shakespere-Studien. I. Die Prosa in Shakespere's Dramen. Von V. F. JANSSEN. Strassburg, Trübner. 1898. 8vo, pp. x+105; 2m.50. 44

The Diary of Master William Silence: a Study of Shakespeare and of Elizabethan Sport. By the Rt. Hon. D. H. MADDEN. Longmans & Co. 1897. 8vo, pp. 386; 16s. 45

Lit. 30 Oct. '97 ("as an almost exhaustive treatise on Shakespearian sport, this book may be safely recommended to all who love the poet, and to all who love the country and its amusements").

Shakespere's Selbstbekenntnisse. Hamlet und sein Urbild. Von HERMANN CONRAD. Stuttgart, Metzler. 1897. Paper, 4m.50; cl., 5m.35. 46

See *M. L. Q.*, No. 302.

A favourable notice by *A. Kressner* in *Neogl.*, 15 Dec. '97.

Hamlet. Ein neuer Versuch zur ästhetischen Erklärung der Tragödie. Von Prof. Dr A. DÖRING. Berlin, Gaertners. 1898 [1897]. 8vo, pp. 310; 7m., cl., 8m. 20. 47

Some account of this book is given in *Lit.*, 18 Dec. '97 (p. 279). See also *National Zeitung* (Berlin), 15 and 20 Jan. 1898.

William Browne. His Britannia's Pastorals and the Pastoral Poetry of the Elizabethan Age. By FREDERIC W. MOORMAN. (Quellen und Forschungen No. 81.) Strassburg, Trübner. 1897. 8vo, pp. x+159; 4m.50. 48

Very warmly commended by *Ludwig Proescholdt* in *L. g. r. P.*, Sept. '97, col. 310.

B.—LANGUAGE.—I. COMPOSITION, &c.

The Problem of Elementary Composition. Suggestions for its Solution. By G. H. SPALDING. Isbister. 1897. Cr. 8vo, pp. 114; 1s. 6d. 49

Educ. Rev., Oct. '97, p. 231 (commended); *Educ. Rev.* (*Amer.*), Nov. '97, p. 408 ("stimulating as well as didactic").

A First Book in Writing English. By G. H. LEWIS, Ph.D. Macmillan & Co. 1897. Cr. 8vo, pp. x+293; 3s. 6d. 50

Educ. Rev., Oct. '97, p. 231 ("an admirable *grammar* of composition, but the inspiration of a feeling for the great in literature appears to us to be absent"); *Educ. Rev.* (*Amer.*), Oct. '97, p. 398 (favourable).

Practical Lessons in English Composition and Essay Writing. By T. C. JACKSON. A. Brown. 1897. Cr. 8vo, pp. 122; 1s. 6d. 51

II. GRAMMAR, &c.

A Simple Grammar of English now in Use. By JOHN EARLE, M.A., Professor of Anglo-Saxon in the University of Oxford. Smith, Elder & Co. 1898. Cr. 8vo, pp. xiv+297; 6s. 52

Historical Outlines of English Accidence. By the late Rev. R. MORRIS; revised by L. Kellner, Ph.D., and Henry Bradley, M.A. Macmillan & Co. 1895. Cr. 8vo, pp. xvi+464; 6s. 53

An interesting review by *G. Tanger* in *Archiv*, xcix. pp. 152-157.

The English Language: its History and Structure. By W. H. G. LOW. Clive. 1897. 4th ed. rev. Cr. 8vo, pp. 248; 3s. 6d. 54

The Evolution of the English Alphabet (A Chart). By H. G. TAYLOR JONES, B.A. Relfe Bro. 1897. 6d. 55

Educ. Rev., Oct. '97, p. 231 ("an invaluable accompaniment to the early chapters of language teaching").

Seames' Phonetic Method for Learning to Read: the Teachers' Manual. Edited by Professor W. VIETOR, Ph.D., M.A. Swan Sonnenschein & Co. 1897. Two parts, pp. xxiv+79 and iv+117; 2s. 6d. each part. 56

Educ. Rev., Oct. '97, p. 232 (very favourable). Cp. *M. L. Q.* '97, No. 417.

Scenes of English Life. Lessons in English on the Series Method, with Instructions to Teachers and Directions for Pronunciation. Book I. Children's Life. By H. SWAN and V. BÉTIS. With a Preface on the Use of the Method for Teachers of the Deaf by SUSANNA E. HULL. Geo. Philip & Son. 1897. Cr. 8vo, pp. lx+119; 2s. 6d. Class Edition (Exercises only), pts. 1 and 2, 6d. each, or together in cl., 1s. 57

This volume contains an Introduction and Instructions, which describe the "Psychological Method of Teaching Languages," a development of the Gouin system due to Messrs Bétis and Swan. We have not space here to discuss this Method. A competent teacher who thoroughly believes in it may achieve satisfactory results. There are two matters, however, which provoke criticism: the vocabulary, which is not selected with sufficient care (the beginner should not be made acquainted with out-of-the-way words), and the remarks on pronunciation are quite misleading. It is a pity that the authors know nothing of recent work in phonetics. Many of the scenes are built up with evident care.

Grammaire Pratique de la Langue Anglaise. By Prof. LARMOYER. Beeman. 1897. Part i., cr. 8vo, pp. xii+316; 4s. 58

Lehrbuch der englischen Sprache. Von Dr O. BOERNER und Dr O. THIERGEN. Leipsig, Trübner. 1897. Large 8vo, pp. x+148 (and Vocabulary, pp. 93); 2m.20. 59

Elementarbuch der englischen Sprache. Von Dr O. THIERGEN. Leipsig, Trübner. 1897. Large 8vo, pp. vii+214 (and Vocabulary, pp. 84); 3m.40. 60

We have examined these two books for teaching English to German pupils with much interest. They are very careful pieces of work. An important object which the authors have set before them is to help the pupil to fluency in speaking and in writing the foreign language. The introductory remarks on pronunciation are good; the vocabulary is extremely well chosen; and the "Reading exercises" are connected passages—not dull, disconnected sentences. We wish the book a large circulation.

See *Neuphil. Cbl.*, Dec. '97, p. 370.

Exercises in English Word-formation and Derivation. By F. RITCHIE, M.A. Swan Sonnenschein & Co. 1897. 3rd ed. Imp. 16mo, pp. 55; 9d. 61

This slim volume seems well calculated to increase a child's vocabulary, and to give it some idea of the component parts of the language.

The Irish Difficulty: Shall and Will. By the Very Rev. GERALD MOLLOY, D.D., D.Sc., Rector, Catholic University of Ireland. Blackie & Son. 1897. Cr. 8vo, pp. 198; 2s. 6d. 62

Dr R. Kron. The Little Londoner. Karlsruhe, Bielefeld. 1897. 8vo, pp. 196; 2m.40. 63

A very favourable review by *Ernst Regel* in *Neus. Spr.*, v. 280.

III. DICTIONARIES.

The Oxford English Dictionary. Edited by Dr J. A. H. MURRAY. Oxford, Clarendon Press. Series ii., part iii. Field—Frankish (Volume IV.). By HENRY BRADLEY. Royal 8vo, pp. 193-512; 12s. 6d. Franklaw—Gaincoming; 5s. 64

Lit., 4 Dec. '97.

A Standard Dictionary of the English Language. Students' Edition. Abridged from the Funk and Wagnall's Standard Dictionary of the English Language, by J. C. FERNALD and others. Illustrated. Funk & Wagnalls. 1897. 10s. 65

New Pocket Pronouncing Dictionary of the English Language. Eyre & Spottiswoode. 1897. 32mo, pp. 610; 1s. 66

The English Dialect Dictionary. Edited by JOSEPH WRIGHT, M.A. Frowde. 1897. Part IV. Caddle—Chuck. To subscribers, 21s. net two parts; to non-subscribers, 15s. net per part. 67

Austral English. A Dictionary of Australasian Words, Phrases, Usages, Aboriginal-Australian and Maori Words incorporated in the language, Scientific Words that have had their origin in Australia. By E. E. MORRIS. Macmillan & Co. 1897. 8vo, pp. 550; 16s. 68

FRENCH.

A.—LITERATURE.—I. TEXTS.

Jules Claretie. Pierrille. Edited, with Biographical Introduction and Notes, by E. L. NAFTEL. Hachette & Co. 1897. Cr. 8vo, pp. vi+205; 2s. 69

La Fortune de D'Artagnan. An Episode from *Le Vicomte de Bragelonne.* By ALEX. DUMAS. Edited, with Introduction and Notes, by A. R. Ropes, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xvi+272; 2s. 70

A well-chosen but long text (pp. 182). The notes are good, on the whole, but too much translation is given.

Maloi. Remi et ses Amis. A Selection from *Sans Famille.* Edited, with Introduction, Notes and Vocabulary, by MARGARET DE G. VERRALL. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xii+195; 2s. 71

An excellent text. The notes are hardly full enough; the vocabulary seems to be complete.

Malot. Remi et ses Amis. Edited, with Notes and a Vocabulary, by J. MAURICE REY, B.-ès-L. Hachette & Co. 1897. Cr. 8vo, pp. iv+190; 1s. 6d. 72

(*Exercises in French Composition and Retranslation*, based upon the idiomatic phrases, difficult grammatical constructions and unusual words contained in *Malot's Remi et ses Amis*. By J. Lazare, B.-ès-L., and F. Minoggio. Hachette & Co., 1898. Cr. 8vo, pp. 32; 8d.)

L'Aide-de-Camp Marbot, Selections from the Mémoires. By GRANVILLE SHARP, M.A. Longmans & Co. 1897. Cr. 8vo, pp. viii+192; 2s. 6d. 73

Educ. Rev., Oct. '97, p. 236 (favourable); *Journ. Educ.*, Nov. '97, p. 660 ("a better easy reading-book could not be found"); Cp. *M. L. Q.* '97, No. 318.

Michaud. Histoire de la Première Croisade. Edited by A. V. HOUGHTON. (Siepmann's French Series.) Macmillan. 1897. 12mo, pp. xvi+189; 2s. 6d. 74

Journ. Educ., Nov. '97, p. 658 ("cannot be pronounced an unmixed success"); *Educ. Times*, Nov. '97, p. 463 (very favourable).

Molière, L'Avare. Edited, with Introduction and Notes, by E. G. W. BRAUNHOLTZ, M.A., Ph.D. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xlviii+245; 2s. 6d. 75

See *M. L. Q.*, No. 93.

Warmly recommended by *W. Mangold* in *Archiv*, xcix. p. 222.

The Fairy Tales of Master Perrault. Edited by WALTER RIPPMANN, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. 139; 1s. 6d. 76

Text, pp. 58; Notes, pp. 28; Vocabulary, pp. 44; and a list of irregular verbs.

Nouvelles et Anecdotes. Adapted and edited by A. DELACOURT, B.-ès-L. Rivington. 1897. Sm. fcap. 8vo; 6d. net. 77

II. LITERARY HISTORY, &c.

A History of French Literature. By EDWARD DOWDEN, D.C.L., LL.D. Heinemann. 1897. Cr. 8vo, pp. 444; 6s. 78

Lit., 23 Oct. '97 ("a very pleasant book to read, displaying its author's usual care"); cp. *M. L. Q.* '97, No. 326; *Educ. Times*, Nov. '97, p. 462 (v. fav.).

A Short History of French Literature. By Prof. SAINTSBURY. Oxford, Clarendon Press. 1897. Cr. 8vo, pp. 636; 10s. 6d. 79

"This, the fifth, edition has been thoroughly revised throughout, and the section on the nineteenth century has been practically rewritten and very much enlarged."

Lit., 11 Dec. '97 ("an excellent introduction to the vast subject").

F. Brunetière. Manuel de l'Histoire de la Littérature Française. Delagrave. 1897. Demy 8vo; 5fr. 80

The Literary Movement in France during the Nineteenth Century. By GEORGES PELLISSIER. Translated by ANNE G. BRINTON. G. P. Putnam's Sons. 1897. 8vo, pp. 504; 12s. 6d. 81

La Littérature Française du Dix-Neuvième Siècle. Par HUGO P. THIEME. Paris, Welter (59 Rue Bonaparte). 1897. Large 8vo, pp. 90; 2f.50, cl. 3f.50. 82

A notice, favourable on the whole, by *Carl Voretzsch* in *L. g. r. P.*, Sept. '97, col. 317; cp. *M. L. Q.*, No. 106.

Die Entwicklung der französischen Litteratur seit 1830. Von ERICH MEYER. Gotha, Perthes. 1897. Large 8vo, pp. v+292; 5m. 83

O. Schultz-Gora. Un testament littéraire de Jean-Jacques Rousseau. Halle, Niemeyer. 1897. 8vo, pp. 46; 1m. 84

In a careful review (*L. g. r. P.*, Sept. '97, col. 318), *Ph. Aug. Becker* disproves Schultz-Gora's contention that the *testament* is the work of Rousseau. *M. L. Q.*, No. 329. Reviewed by *Döring* in *Lit. Cbl.*, 9 Oct. '97, col. 1286 (favourable); by *E. Ritter* in *Archiv*, xcix. p. 223 (disagreeing with Schultz-Gora); and by *R. Mahrenholtz* in *Neogl.*, 1 Dec. '97 (unfavourable).

III. LIFE AND WAYS, HISTORY, &c.

Dr R. Kron. Le Petit Parisien. Karlsruhe, Bielefeld. 1897. 3rd ed. 8vo, pp. viii+176; 2m.40. 85

See *Guide* I. 125; *M. L. Q.*, No. 146.

Reviewed by *J. Aymeric* in *Neogl.*, 1 Oct. '97, p. 4.

Französisches Reallexikon. Unter Mitwirkung vieler Fachgenosssen herausgegeben von Dr CLEMENS KLÖPPER. Leipzig, Renger. 1897. 1. Lieferung. Large 8vo, pp. 1-96; 2m. 86

Lit. Cbl., 25 Dec. '97 ("ein zuverlässiges und brauchbares Nachschlagewerk" —ltz —G.).

Modern France (1789-1895). By ANDRÉ LE BON, Member of the Chamber of Deputies. Unwin. 1897. 8vo, pp. xvi+488; 5s. 87

France. By MARY ROWSELL. (The Children's Study.) Fisher Unwin. 1897. Fcap. 8vo, pp. 362; 2s. 6d. 88

Athen., 13 Nov. '97 ("pleasantly written and gives a great deal of history and information of all kinds in a very small compass"); *Educ. Times*, Nov. '97, p. 465 ("will serve its purpose").

B.—LANGUAGE.—I. READERS, WRITERS, &c.

A Complete Course of French Composition and Idioms. By HECTOR REY, B.-ès-L. Blackie & Son. 1897. Cr. 8vo, pp. 214; 3s. 6d. 89

Journ. Educ., Nov. '97, p. 659 (not favourable); *Educ.*, 6 Nov. '97; *Educ. Times*, Nov. '97, p. 463 ("a very useful book at all points").

Classbook of Commercial Correspondence, French and English. By A. E. RAGON. Hachette & Co. 1897. Cr. 8vo, pp. 300; 2s. 6d. 90

The new edition of this book has been "entirely revised up to the latest date" by M. G. Korts (late "Chef de Correspondance" of the "Comptoir d'Escompte de Paris"). It now fulfils its purpose admirably.

Gill's French Commercial Correspondence. By L. SOLEIL. Gill. 1897. Cr. 8vo, pp. 90; 1s. 91

Educ., 6 Nov. '97 ("simple and clear"); *Journ. Educ.*, Dec. '97. See *M. L. Q.*, No. 337.

II. GRAMMAR, &c.

Georg Stier. Französische Syntax. Mit Berücksichtigung der älteren Sprache. Wolfenbüttel, Zwissler, 1897. 8vo, pp. viii+475; 6m. 92

A very favourable review by *Kn.* in *Lit. Cbl.*, 2 Oct. '97, col. 1264; cp. *M. L. Q.*, No. 342.

New Grammatical French Course. By Prof. A. BARRÈRE, R.M.A., Woolwich. Whittaker. 1897. Parts i. and ii. in 1 vol., Elementary. Pp. 114; 1s. Part iii., Intermediate. Pp. 168; 2s. 93

A good representative of the old-fashioned type of *French Course*—lucid, with now and then a good tip. Well and clearly printed. *Educ.*, 25 Dec. '97 ("clear and well arranged").

The First French Book: Grammar, Conversation and Translation. By H. BUÉ. Hachette & Co. 1897. Pott 8vo, pp. xxiv+204; 10d. 94

A new edition of this popular book, too well known to need description. It has been admirably printed, and is a marvel of cheapness.

The Study of French according to the Newest and Best Systems. By A. F. EUGENE and H. E. DURIAUX. Macmillan & Co. 1896. Gl. 8vo, pp. 348; 3s. 6d. 95

Educ. Rev., Oct. '97, p. 235 (a combination of Gouin System and Grammar); cp. *M. L. Q.*, Nos. 129 and 340.

A Three-year Preparatory Course in French. By C. F. KROEH. Macmillan. 1897. First Year. Cr. 8vo, pp. 260; 3s. 6d. 96

We commend Professor Kroeh's book to the notice of all teachers. It is the result of his extensive experience at the Stevens Institute of Technology. Prof. Kroeh does not follow any of the recognised methods, but adopts from each what suits his purpose. He owes most to what is called in America the "Natural Method."—No teacher will read the book without learning a good deal, which is more than can be said for most of the old-fashioned "First French Books" and "French Courses."

A Comprehensive French Manual for Students Reading for Public Examinations. By OTTO C. NÄF. Blackie & Son. 1897. Cr. 8vo, pp. 292; 3s. 6d. 97

Journ. Educ., Nov. '97, p. 659 (favourable on the whole); *Educ.*, 13 Nov. '97 ("valuable in view of examination cramming"); *Educ. Times*, Dec. '97, p. 504 ("admirably suited for the examination candidate"); *Educ. News*, 23 Oct. '97 ("the book is suited by its simplicity and lucidity, arrangement and contents, to meet the requirements of students reading for public examinations").

Drill in the Essentials of French Accidence and Elementary Syntax. By Prof. V. SPIERS. Simpkin, Marshall & Co. 1897. Fcap. 8vo, pp. 157; 1s. 6d. 98

Educ. Times, Nov. '97, p. 463 ("a serviceable companion to grammar and composition-book").

Un Peu de Tout. By F. JULIEN. Sampson, Low, Marston & Co. 1897. Cr. 8vo, pp. 282; 2s. 6d. net. 99

Educ., 20 Nov. '97 ("a curious hotch pot . . . contains a quantity of useful phrases which are wanting in dictionaries"); *Educ. Times*, Nov. '97, p. 463 ("without any definite arrangement").

French Stumbling Blocks and English Stepping Stones. By F. TARVER, M.A. Murray. 1897. Fcap. 8vo, pp. viii+212; 2s. 6d. 100

Journ. Educ., Nov. '97, p. 659 (not very favourable); cp. *M. L. Q.*, No. 353.

French Verbs Simplified and made Easy. By F. JULIEN. Sampson, Low, Marston & Co. 1897. Pp. 52; 1s. net. 101

Educ., 27 Nov. '97 (very unfavourable); *Educ. Times*, Nov. 97, p. 463 (unfavourable).

French Idioms and Proverbs. By DE V. PAYEN-PAYNE. Nutt. 1897. 2nd ed., with an Appendix. 12mo, pp. xi+187; 2s. 6d. 102

Educ., 6 Nov. '97 ("of reasonable size, and well and clearly arranged"); *Journ. Educ.*, Dec. '97, p. 747 ("this useful and attractive vocabulary of idioms"); cp. *M. L. Q.*, No. 354.

C. Friesland. Wegweiser durch das dem Studium der französischen Sprache und Litteratur dienende bibliographische Material; ein Hilfsbuch für Neuphilologen. Göttingen, Horstmann. 1897. 8vo, pp. viii+37; 0m.75. 103

An unfavourable notice by *Karl Reinhard* in *L. g. r. P.*, Sept. '97, col. 316. A very unfavourable review by *Alf. Schulze* in *Archiv*, xcix. p. 212; cp. *M. L. Q.*, No. 339.

Alf. Schulze. Über einige Hilfsmittel französischer Bibliographie. 104

A valuable article in *Archiv*, xcix. (1897) p. 101.

A Primer of French Etymology. By B. DALY COCKING. Innes & Co. 1897. Roy. 18mo, pp. vi+101; 1s. 6d. 105

Educ. Rev., Oct. '97, p. 236 (very favourable), but cp. *M. L. Q.* '97, No. 346. Favourable reviews also in *Spect.*, 7 Sept. '97; *Guardian*, 15 Sept. '97; *Glasg. Her.*, 22 July '97; *Speaker*, 31 July '97.

French Conversation with the Examiner. By C. ABEL-MUSGRAVE. Swan Sonnenschein & Co. 1897. Cr. 8vo, pp. 120; 2s 6d. 106

Educ. Rev., Oct. '97, p. 236 (favourable); cp. *M. L. Q.*, No. 363.

For Books on FRENCH PRONUNCIATION, see below (*Phonetics*).

III. DICTIONARIES, &c.

French Dictionary. By F. E. A. GASC. Geo. Bell & Sons. 1897. New ed., enl. Large 8vo, pp. viii+956; 12s. 6d. 107

Dictionnaire Phonétique de la Langue Française. By H. MICHAELIS and P. PASSY. With a Preface by G. PARIS. Hannover, Carl Meyer (Gustav Prior). 1897. 8vo, pp. xvi+318; paper 4m., cl. 4m.80. 108

Neuphil. Ctl., Oct. '97, p. 299 (a very favourable notice by *Kastner*); *Educ. Times*, Dec. '97, p. 504 ("will no doubt become a recognised authority"); cp. *M. L. Q.*, No. 418.

New Pocket Pronouncing Dictionary of the French and English Languages. Daily and Commercial Words, List of Proper Names, Tables of Coins, Weights and Measures, etc. By A. MENDEL. Eyre & Spottiswoode. 1897. 32mo, pp. 636; 1s. 6d. 109

GERMAN.

A.—LITERATURE.—I. TEXTS.

Eight Stories from Andersen. Edited by WALTER RIPPMANN, M.A. Cambridge University Press. 1898. Extra fcap, 8vo, pp. vii+228; 2s. 6d. 110

Text, pp. 128; Notes, pp. 38; Vocabulary, pp. 62.

Goethe. Faust. The so-called First Part (1770-1808); together with the scenes "Two Imps and Amor"; the variants of the Göchenhausen transcript; and the complete Paralipomena of the Weimar edition of 1887. In English, with Introduction and Notes, by R. M'CLINTOCK. Nutt. 1897. Demy 8vo, pp. xxxviii+373; 10s. net. 111

See *M. L. Q.*, No. 157.

A review by *R. M. Meyer* in *Archiv*, xcix. p. 437.

Heine. Harzreise. With a Life of Heine, a Descriptive Sketch of the Hartz, and an Index. By C. A. BUCHHEIM, Ph.D., Professor of German in King's College, London. Oxford, Clarendon Press. 1897. Third ed. rev., with a Map. Extra fcap. 8vo, pp. xxv+134; 2s. 6d. 112

Heine's Lieder und Gedichte. Edited by Prof. C. A. BUCHHEIM. Macmillan & Co. 1897. Globe 8vo, pp. 376; 2s. 6d. net. 113

This volume forms a useful addition to the Golden Treasury Series, and will, we hope, be instrumental in introducing Heine's works to a wide circle of English readers. It is pleasing to find that Professor Buchheim can write impartially and do full justice to a poet whose claims to greatness are disputed in his own country. In his well-balanced introduction we feel that the editor rather makes light of Heine's trick or mannerism of rounding off a poem by means of some unexpected turn which takes the reader aback; in some poems indeed this mannerism amounts to a blemish. The present selection has been carefully made, due prominence being given to the *Nordsee* lyrics, but we fail to see why Professor Buchheim includes as an *Anhang* some portions of the *Deutschland*; surely this lengthy poem deals with *Zeitverhältnisse*, and therefore should not have found a place in the volume (*cf.* introduction, p. xiii). To the Professor's promised monograph on Heine we look forward with much interest.—*E.L.M.B.*

Schiller, Historische Skizzen. With Notes, etc., by Dr C. A. BUCHHEIM, Ph.D. Oxford, Clarendon Press. 1897. New Edition. Extra fcap. 8vo, pp. 162; 2s. 6d. 114

Schiller. Wallenstein. Edited by K. H. BREUL. Cambridge University Press. In 2 volumes. 1895 and 1896. 115

Journ. Educ., Dec. '97 ("The present reviewer . . . can testify to its learning, accuracy and judgment"). For Vol. II., cp. *Guide* II. 126.

Poems of Uhland. Selected and Edited by W. T. HEWETT, Professor of German in Cornell University. Macmillan & Co. 1896. Globe 8vo, pp. 348; 5s. net. 116

See *Guide* II. 128.

Reviewed by *J. T. Hatfield* in *Archiv*, xcix. p. 138 ("zu bedauern ist von vornherein, das die Lyrik eines Uhland in Auswahl und nicht in vollem Umfang erscheint; doch hat das Buch ohne Zweifel seine Verdienste, obwohl die Anzahl und die Stärke der darin enthaltenen Irrtümer über das Mass des Erlaubten hinausgehen").

Lustige Geschichten. Adapted and edited by R. J. MORICH. Rivington. 1897. Sm. fcap. 8vo, 9d. net. 117

II. LITERARY HISTORY, &c.

Geschichte der deutschen Litteratur von den ältesten Zeiten bis zur Gegenwart. Von Prof. Dr F. VOGT und Prof. Dr M. KOCH. Leipzig, Bibliographisches Institut. 1897. Large 8vo, pp. 760; 16m. 118

We hope this excellent book will soon supplant König; it is much more sound and reliable. The illustrations are good. A careful and favourable review by *S. Feist* in *Z. f. d. U.*, xi. 666.

A. Biese. Lyrische Dichtung und neuere deutsche Lyriker. Berlin, W. Hertz. 1897. 8vo, pp. 270; 1m.80. 119

A favourable notice by *E. Schaumkell* in *Z. f. d. U.*, xi. 665.

Emmanuel Geibel. Von KARL THEOD. GAEDERTZ. Leipzig, Wigand. 1897. L. 8vo, pp. xii+412; 6m., cl. 7m. 120

A favourable review in *Lit. Cbl.*, 9 Oct. '97, col. 1304.

Heine. 121

See the articles in *Cosmopolis* for Dec. '97 (*From a Mattress Grave*, by I. Zangwill; *Heinrich Heine; a Centenary Retrospect*, by Prof. E. Dowden; *Henri Heine*, by E. Rod; and *Heinrich Heines Dichtung*, by K. Frenzel).

Goethe und Schiller. Ihr Leben und ihre Werke. Von MORITZ EHRLICH. Berlin, Grote. Large 8vo, pp. vii+500; 12m. 122

Kleine Schriften von Friedrich Zarncke. Erster Band, Goethe schriften. Leipzig, Avenarius. 1897. Large 8vo, pp. xii+442; 10m. 123

A very favourable review by *H. Schuller* in *Neu. Spr.*, v. 331.

Criticisms, Reflections, and Maxims of Goethe. Translated, with an Introduction, by W. B. RÖNNFELDT. Walter Scott. 1897. 8vo, pp. 261; 1s. 6d. 124

Lit., 4 Dec. '97 (favourable); *Bookman*, Oct. '97, p. 24 (very fav.). It appears that Mr Rönnfeldt owes much to Mr Bailey Saunders.

Schiller in seinen Dramen. Von KARL WEITBRECHT. Stuttgart, Fr. Frommann. 1897. 8vo, pp. 314; 3m.60. 125

A very favourable notice by *H. Unbescheid* in *Z. f. d. U.*, xi. 725 (one among many excellent "Anzeigen aus der Schillerlitteratur, 1896-7").

German Lyrical and other Poems. With isometrical translations. By H. CAMPBELL GALLETLY. Williams & Norgate. 1897. Cr. 8vo, pp. 180; 2s. 6d. 126

Journ. Educ., Dec. '97, p. 747.

III. LIFE AND WAYS, HISTORY, &c.

With Frederick the Great: a Tale of the Seven Years' War. By G. A. HENTY. Blackie & Son. 1897. With 12 page illustrations. Cr. 8vo, pp. 384; 6s. 127

A History of Germany in the Middle Ages. By E. F. HENDERSON, A.B. (Trin. Coll., Conn.), A.M. (Harvard), Ph.D. (Berlin). Geo. Bell & Sons. 1897. Post 8vo; 7s. 6d. net. 128

Charles the Great. By THOMAS HODGKIN, D.C.L. Macmillan & Co. 1897. 8vo, pp. 251; 2s. 6d. 129

B.—LANGUAGE.—I. READERS, WRITERS, &c.

Deutsche Schreib-Lese-Fibel auf phonetischer Grundlage. Von H. HOFFMANN. Marburg, Elwert. 1897. L. 8vo, pp. ii+83+xiv; 130

The English-German Commercial Correspondent. (Hossfeld's Pocket Editions). Hirschfeld Bro. 1897. New ed. 16mo, pp. 432; 2s. 131

A very useful volume, clearly arranged and carefully printed.

II. GRAMMAR, &c.

German Orthography and Phonology. A Treatise with a word-list. By G. HEMPL. Strassburg, Trübner. 1897. Part I.: The Treatise. 8vo, pp. xxxii+264; 8m. 132

A very favourable review by *W. V[ietor]* in *Lit. Cbl.*, 4 Dec., '97.

Sprach-psychologische Studien. Von W. REICHEL. Vier Abhandlungen über Wortstellung und Betonung des Deutschen in der Gegenwart, Sparsamkeit, Begründung der Normalsprache. Halle, Niemeyer. 1897. L. 8vo, pp. vi+337; 8m. 133

Lit. Cbl., 16 Oct. '97 (warmly recommended).

III. DICTIONARIES, &c.

Muret. Encyklopädisches Wörterbuch der englischen und deutschen Sprache. Langenscheidt, Berlin. Part i. (English-German). Large edition, in 2 vols., pp. 2459; 42m. Small edition, in 1 vol., pp. 845; 7s. 6d. 134

A very favourable notice by *Wendt* in *Neuphil. Cbl.*, Oct. '97, p. 301; a good notice of the first *Lieferung* of Pt. ii. by *W. Heymann* in *L. g. r. P.*, Nov. '97, col. 371.

A Dictionary of the German and English Languages. Abridged. By F. FLÜGEL, C. E. FEILING, and J. OXENFORD. Whittaker & Co. 1897. New ed. 12mo, pp. 318; 6s. 135

New Pocket Dictionary of the German and English Languages. Daily and Commercial Words, List of Proper Names, Tables of English, American, German, French Currencies, Weights, Measures, etc. By J. B. CLOSE. Eyre & Spottiswoode. 1897. 32mo, pp. 574; 1s. 6d. 136

Deutsches Wörterbuch. Von Dr F. DETTER. Leipzig, Göschen. 1897. Sm. 8vo, pp. xxiv+146; 0m.80. 137

Lit. Cbl., 23 Oct. '97 (it is a concise etymological dictionary; warmly commended).

ITALIAN.

A.—LITERATURE.

DANTE.

La Divina Commedia di Dante Alighieri, illustrata nei luoghi e nelle persone. A cura di C. RICCI. Milano, U. Hoepli. 1896-97. Fol. lx+744 pp.; Lire 40. 138

See *M. L. Q.*, Nos. 202, 388.

This publication, which has been issued in parts, is now complete, and forms a very handsome volume. The editor and publisher have carried through a very difficult and arduous undertaking with great success, and have produced a book which is unique of its kind, and which cannot fail to be appreciated by every reader of Dante. The value of the work as a book of reference is much enhanced by the addition of two exhaustive indices, containing lists of the 30 plates and 400 illustrations, and an indication in every case of the sources whence they were taken.—*T.*

Dante. Sein Leben und sein Werk. Sein Verhältnis zur Kunst und zur Politik. Von F. X. KRAUS. Berlin, Grote. 1898. With 81 illustrations. Lex. 8vo, pp. xii+792; 28m. 139

A Dictionary of Proper Names and Notable Matters in the Works of Dante. By PAGET TOYNBEE, M.A. Oxford, Clarendon Press. [*In the Press.* 140

Enciclopedia Dantesca. Vol. ii. (parte prima). M—R. Dr G. A. SCARTAZZINI. Milano, Hoepli. 1898. Cr. 8vo, pp. 1171-1712; 6l.25. 141

La Vita Nuova di Dante Alighieri secondo la lezione del cod. Strozziano VI. 143. Con un sommario della vita di Dante, e brevi annotazioni per uso delle scuole. A cura di G. L. PASSERINI. Torino, G. B. Paravia e Comp. 1897. 12mo, xlvii+75 pp. Lire 1.25. 142

A useful little book. The summary of the life of Dante is well done, as might be expected from the joint editor of the *Codice diplomatico dantesco*.—*T.*

Iconografia Dantesca. Die bildlichen Darstellungen zur Göttlichen Komödie. Von LUDW. VOLKMANN. Leipzig, Breitkopf und Härtel. 1897. Large 8vo, pp. 179; 10m. 143

Very favourably reviewed by *H. W.* in *Lit. Cbl.*, 11 Dec. '97.

Il trattato De Vulgari Eloquentia di Dante Alighieri. Per cura di Pio Rajna. Edizione minore. Firenze, Succ. Le Monnier. 1887. Cr. 8vo, pp. xl+86; 1l. 144

Dante. A Defence of the ancient text of the "Divina Commedia." By WICKHAM FLOWER. Chapman & Hall. 1897. Sq. cr. 8vo, pp. 60; 3s. 6d. 145

A book with a pretentious title, which contributes nothing new to the discussion of the single passage of the "Divina Commedia" dealt with. The writer more than once flatly contradicts himself upon a point which is vital to his argument.—*T.*

Bunte. A Question of the Land and of the Water. [illegible] 1897. 8vo, pp. [illegible] 3s. net. [illegible]

[illegible] A story which might have been allowed to die in the light of its present state here. It opens with great promise and a delightful air of mingled mystery and romance. The romance's influence on the tale of the [illegible] is manifest on every page of the work. See the review of Baker Taylor's Lorraine, Jan. 1897 and Jan. 1898.

New Portraits: Voices and Imaginations. By [illegible] 1897. [illegible] 3s. 6d. net. [illegible]

[illegible] A series of [illegible] sketches of [illegible] and [illegible] of the day, [illegible] Mr. [illegible] Mr. [illegible] Mr.

OLD FRENCH.

Chrestomathie du moyen âge, extraits publiés avec des traductions, des notes, une introduction grammaticale et des notices littéraires. Par G. PARIS et E. LANGLOIS. Hachette. 1897. 8vo, pp. xciii+352; 3f. 170

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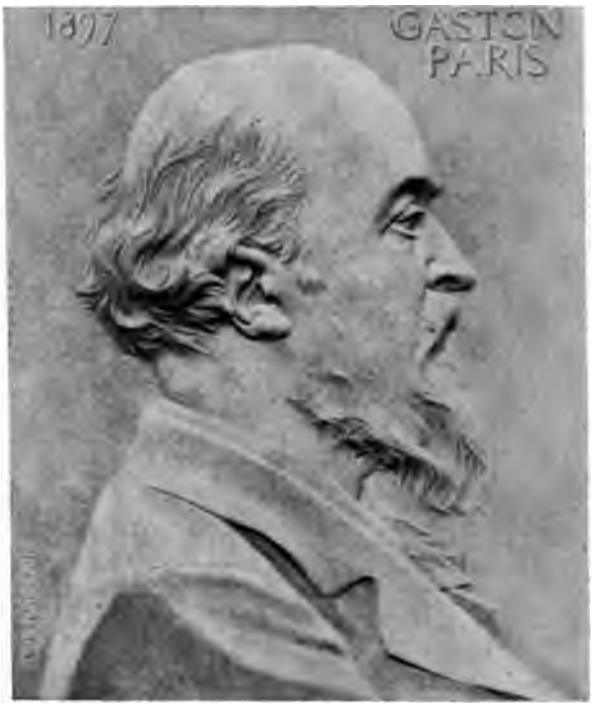
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GASTON PARIS,

ADMINISTRATEUR DU COLLÈGE DE FRANCE; DIRECTEUR DE L'ÉCOLE DES HAUTES ÉTUDES; MEMBRE DE L'INSTITUT; ACADÉMIE FRANÇAISE; ACADÉMIE DES INSCRIPTIONS ET BELLES-LETTRES

A FRENCH literary man of whatever distinction, unless he is a novelist or a dramatist, has little chance of being known in England except to those interested in the particular subjects of his writings. When, in January 1897, M. Gaston Paris pronounced his *Discours de Réception* at the *Académie française*, and the *Times* gave a prominent place to a telegraphic summary of his delicate and clear-sighted criticism of the great scientist whom he succeeded, it is probable that many readers hardly knew his name. For it so happens that the particular studies which have not only made M. Gaston Paris famous through the rest of literary Europe, but which owe to him perhaps more than any other man their development and present position, have been almost completely neglected in England. Had he been a great classical scholar such as Hermann, a great historian such as Mommsen, or even a great Orientalist such as d'Herbelot, there would have been some chance that a reputation, beginning in our Universities, would have slowly spread from them outward to the British public. But as a philological student and an expounder of Old-French and the Romance languages, he has had no opportunity in England of becoming known beyond the very small band of those who care for these studies. There is, indeed, one branch of those subjects which has of late years been less neglected among us. Had M. Gaston Paris happened to have dealt with the Arthur Romances as he has with the Charlemagne, had he written a *Histoire poëtique du Roi Artus*, it would no doubt have benefitted by the popularity which Tennyson has given to these Romances, and have been translated and read in England. But M. Gaston Paris, though he has dealt to some extent with the Arthurian stories, as in his luminous essay on *Tristan et Iseut* in the *Revue de Paris*, began with Charlemagne; and with Charlemagne the English folk are very little concerned. Indeed, our historians storm at us for ever mentioning his name. And yet it may be doubted if all the laborious efforts made of late years to give a faithful presentment of the historic Karl the Great, bleached of all the colours of the romantic Charlemagne, have been half so valuable as the work in which the young student of twenty-six brought out for the modern world the inmost spirit of a myth-making age; and gave us the vivid picture of the great legendary Charlemagne, who so

mightily stirred the imagination of medieval Europe. The historian hardly condescends to notice the defeat of a small rear-guard in a Pyrenean pass; but who can measure the effect on French history wrought indirectly by the stirring legend of Roland and Roncesvalles? M. Gaston Paris has shown, more than any other, the true way of treating these legendary records; not merely as an interesting branch of learning; not by any means as "classical" masterpieces whereon to form a style of literature; but as living unconscious records of mental stages and racial impulses. Having learnt from his father, Paulin Paris, to handle his country's early literature with reverent affection, and from his master, Friedrich Diez, to study it with scholarly thoroughness, M. Gaston Paris has in all his work shown a rare combination of accurate learning with the power of making dry bones live again. But his work has been but little brought before the world. In the twenty-six volumes of the quarterly journal, "Romania," founded and edited by himself and his friend and colleague, M. Paul Meyer, are buried article upon article from his pen, mines of learning and masterpieces of criticism. But, except to students of the Romance languages these are almost inaccessible. Since the starting of the *Revue de Paris* in 1894, an occasional article has brought his name before a wider circle of readers. But it is even more as a teacher and founder of a school that his influence is such a living power. And the list of those who united to offer him a memorial of his election to the Academy contains names of students and professors and literary men from all parts of Europe and America. And what has been his aim in all his writing and teaching his own words from the aforementioned *Discours de Réception* best show:

"Il faut avant tout . . . aimer la vérité, vouloir la connaître, croire en elle, travailler, si on le peut, à la découvrir. Il faut savoir la regarder en face, et se jurer de ne jamais la fausser, l'atténuer ou l'exagérer, même en vue d'un intérêt qui semblerait plus haut qu'elle, car il ne saurait y en avoir de plus haut, et du moment où on la trahit, fût-ce dans le secret de son cœur, on subit une diminution intime qui, si légère qu'elle soit, se fait bientôt sentir dans toute l'activité morale. Il n'est donné qu'à un petit nombre d'hommes d'étendre son empire; il est donné à tous de se soumettre à ses lois."

It is difficult to end even a brief and purely literary notice of M. Gaston Paris without speaking of the more personal characteristics which have won him the affection as well as the admiration of those who are privileged to know him; the ready sympathy and help given to all labourers in the same fields as himself, the free and eager recognition of all honest work, the delight in praising what is to be praised, the kindliness in ignoring small blemishes, the lofty superiority to all pettiness or jealousy, the welcoming of the workers of every nationality, German and English no less than French. Such are, indeed, the "notes" of the greatest minds in all ages; they are the influence which exalts learning and literature above the atmosphere of the class-room and the newspaper; they act as a cosmic force which cuts across all seemingly opposed strata, and unifies, in re-arranging, the mental development of mankind according to some world-scheme grander than our ambitions, nobler than our patriotism.

F. W. BOURDILLON.

'YWAIN AND GAWAIN' AND 'LE CHEVALIER AU LION.'[1]

THE two poems, the titles of which appear at the head of this article, have long been recognised as standing to each other in the relation of translation and source; but so far a detailed study of the two has not appeared in England. German scholars have here, as elsewhere, anticipated us; both Paul Steinbach (Leipzig, 1885[2]), and Gustav Schleich (Berlin, 1887[3] and 1889[4]), have discussed the question with comparative fulness, but not so exhaustively that other gleaners in the same field may find nothing to reward their labours. If there were nothing more to be said on the subject than what has already appeared, I should hesitate to discuss the question again, even though many interested

[1] The texts followed are those of Schleich and Foerster, but the forms *th* and *y* have been substituted for þ and ȝ in order to facilitate reading.

[2] 'Ueber den Einfluss des Crestien de Troies auf die alt-englische Literatur.'

[3] 'Ywain and Gawain.' Oppeln und Leipzig, 1887.

[4] 'Ueber das Verhältniss der mittelenglischen Romanze Ywain and Gawain zu ihrer altfranzösischen quelle.' Berlin, 1889 (a Programm).

in old English literature are not sufficiently good German scholars to be able to profit by the results of German criticism. But it is because I believe, on the contrary, that there is more to be said, and especially that one important means of accounting for, at least, some of the English writer's divergences from his ostensible source has been far too much overlooked, that I hold that a further comparison of the poems may not be without useful results for the student of mediaval literature.

The English poem we are about to examine exists only in one MS., contained in the Cottonian collection in the British Museum (*Galba*, E. IX.). It was written (by whom we do not know) some time in the fourteenth century—Ritson thought towards the end, during the reign of Richard II.; Schleich inclines to an earlier date, suggesting the first half of the century. The poem of Chrétien de Troies (written, Foerster thinks, between 1164-1173), on the contrary, exists in eight or nine MSS., so that a critical comparison of the texts can hardly be carried out on equal grounds — the poems *may* have corresponded even more closely than they appear to do. Schleich suspects considerable *lacunæ* in the English version, and if his supposition be correct, the difference in length between the two poems may be a matter of accident almost as much as of design. At the same time the correspondence with the French source is, as we shall see, so close, that we may legitimately conclude that, though, perhaps, we may not possess the *entire* poem, what we do possess represents very accurately the original text.

The two poems open somewhat differently: Chrétien plunges at once in *medias res*, whereas the English writer after a devout invocation, six lines in length (very usual in English mediaval poems, but as a rule lacking in French), devotes eight lines to the praise of Arthur (a legitimate indulgence on the part of an English poet), and takes up the story at the fifteenth line at the point reached by Chrétien in the fifth. Arthur is holding a court at Pentecost in Kardyf (F., Kerduel in Wales). After the feast the courtiers, knights and ladies, talk together of gallant deeds and of love, the French poet taking advantage of the opportunity to compare the present with the past, to the disadvantage of the former. This passage, 18-46 E., 8-43 F., is with the exception of the opening line,

And efter mete thare in the hales, *Aprés mangier parmi cez sales,*

rather an imitation of the French than a direct translation. King Arthur, to the surprise of the assembled knights, leaves the hall and retires with the queen to his chamber, where he falls asleep (ll. 47-52 E., 43-52 F.). This passage is fairly close to the original, though condensed.

For thai saw tham never so,
On high dayes to chamber go.
51-2.

Por ce que onques mes nel virent
A si grant feste an chanbre antrer.
46-7.

Knights keep watch without the door, the same in each instance—E., Dedine, Segramore, Gawain, Kay, Ywain, and Colgrevance; F., Dodiniaus, Sagremors, Keus, Gauvains, Yvains, and Calogrenanz; and the latter relates to his companions an adventure that had fallen out ill for him. As they talk together the queen overhears, opens the door and sits down among them, only noticed by Colgrevance. The passages may be compared:

And al his tale herd the quene:
The chamber-dore sho hes unshet,
And down omang tham scho hir set;
Sodainli sho sat downright,
Or ani of tham of hir had sight.
Bot Colgrevance rase up in hy.
62-7.

Et la reïne l'escoutoit,
Si s'est de lez le roi levee
Et vint sor aus si a anblee,
Qu'einz que nus la poïst veoir
Se fu leissiee antr'aus cheoir,
Fors que Calogrenanz sanz plus
Sailli an piez contre li sus.
62-8.

Kay takes offence at this and attacks Colgrevance; the two wrangle at some length, finally the queen interposes and bids Colgrevance continue his tale.

Than said the quene: 'Sir Colgrevance,
I prai the, tak to no grevance
This kene karping of syr Kay:
Of weked wordes has he bene ay,
So that none may him chastise.'
125-9.

'Calogrenanz,' fet la reïne,
'Ne vos chaille de l'anhatine
Mon seignor Keu, le seneschal!
Costumiers est de dire mal
Si qu'an ne l'an puet chastiier.'
131-5.

Colgrevance demurs at first, but finally accedes to the queen's request, bidding his hearers to lend both ears and heart to his words. Chrétien takes advantage of the opportunity to indulge in a characteristic dissertation on the right manner of hearing, which takes up thirty lines in the French poem, but is cut down to fourteen in the English. This, indeed, is the case throughout in all passages specially illustrative of Chrétien's distinctive style, his love of self-communing dialogue, and play upon words; they are either missing altogether in the English poem, or cut down to the smallest proportion. It was Chrétien's matter, not his manner, which the translator desired to reproduce.

The knight's tale is as follows: Six years (F., seven) previously he was riding alone, fully armed, in search of adventures, and came to a road beset with thorns and briars. Through this path he rode all day, and towards evening issued (F., from the forest of Broceliande) forth on to a plain:

Whare I gan se a bretise brade;	*Antrai et vi une bretesche*
. . . . . 163.	. . . . . 191.
I saw the walles and the dyke.	*Et vi le baille et le fossé.*
165.	195.

The owner was standing on the drawbridge, and received him kindly.

And on the draw-brig saw I stand	*Et sor le pont an piez estoit*
A knight with fawkon on his hand.	*Cil cui la forteresce estoit,*
This ilk knight, that be ye balde,	*Sor son poing un ostor müé.*
Was lord and keper of that halde.	*Ne l'oi mie bien saluë*
I hailsed him kindly, als I kowth;	*Quant il me vint a l'estrié prandre,*
He answerd me mildeli with mowth.	*Si me comanda a desçandre.*
Mi sterap toke that hende knight	*Je desçandi; il n'i oi el,*
And kindly cumanded me to lyght;	*Que mestier avoie d'ostel;*
His cumandment I did onane,	*Et il me dist tot maintenant*
And into hall sone war we tane.	*Plus de çant foiz an un tenant,*
He thanked God, that gude man,	*Que beneoite fust la voie*
Sevyn-sithes, or ever he blan,	*Par ou leanz venuz estoie.*
And the way, that me theder broght,	197-208.
And als the aventurs that I soght.	
167-180.	

The host led him into the castle, and summoned his servants by striking with a hammer on a table. Here the English poet scarcely seems to have understood his source.

—A burde hang us biforn,	*Pandoit une table; je cuit*
Was nowther of yren ne of tre,	*Qu'il ni avoit ne fer ne fust*
Ne I ne wist whareof it might be.	*Ne rien qui de cuivre ne fust.*
186-8.	214-16.

It is worth noticing that Hartmann von Aue also does not say what the 'table' is made of. Foerster considers that the translations of 'Le Chevalier au Lion' were all made from MSS. belonging to the same group. Some of them may, perhaps, have been defective here.

The host's fair daughter appeared and led Colgrevance to a chamber where she disarmed him, and brought him rich clothing. He sat beside her at supper, and the old knight congratulated himself on being again host to an adventurous knight. 'It was long since one had come his way.' He prayed Colgrevance to visit him again on his return journey.

I said: 'Sir, gladly, yf I may.'	*Et je li dis 'Volontiers, Sire!'*
It had bene shame have said him nay.	*Que honte fust de l'escondire.*
229-30.	265-66.

The following morning Colgrevance left the castle, and came to a wild and desolate clearing, where he finds a hideous 'wild man of the woods' in charge of a herd of beasts. E. says there were

mani a wild lebard,
Lions, beres, bath bul and bare.

F. has only '*Tors sauvages.*' This discrepancy is very interesting; where did the variant come from? Hartmann specifies '*Wîsent und ûrrinder,*' but says that the meadow contained '*aller der tiere hande die man mir ie genande.*' Now we possess another version of the tale; the Welsh Mabinogi of 'The Lady' of the Fountain, and this version says there were all kinds of wild beasts, and specifies serpents, dragons, and stags. Did the English poet know the Mabinogi? As we shall see presently there is very little doubt that he *did*, and he may very well have got his idea of the savage and miscellaneous character of the beasts herded from there. Hartmann's variant is, on the contrary, characteristic of that poet; he is a writer of great individuality and independence, with a strong feeling for the 'probabilities' of the story. Where we find Hartmann departing from Chrétien's version of an incident, we also generally find that it is with a view to heighten the artistic effect—thus, he gives here animals of the same family as those given by his source, but of wilder and fiercer species (the bison and the aurochs, both of which figure in early German tradition), thus bringing them more into keeping with the extraordinary being who herds them. It is, of course, quite possible that the MS. at the root of the *English* poem did not specify the animals, but, in either case, the selection seems to point rather to such a version as that of the Mabinogi than to the tradition followed by Hartmann.

The description of the herdsman agrees closely.

He was a lathly creature,
. . . . . .
A wonder-mace in hand he hade;
And sone mi way to him I made.[1]
His hevyd, me thoght, was als grete
Als of a rouncy or a nete;
. . . . . .
He had eres als ane olyfant.

On his mace he gan him rest.
. . . . . .
Nowther of wol ne of line
Was the wede that he went yn.
247-70.

Einsi tres leide creature.
. . . . . .
Une grande maçue an sa main.
Je m'aprochai vers le vilain
Si vi qu'il ot grosse la teste
Plus que roncins ne autre beste.
. . . . . .
Oroilles mossues et granz
Auteus com a uns olifanz,
. . . . . .
Apoiiez fu sor sa maçue,
Vestuz de robe si estrange
Qu'il ni avoit ne lin ne lange.
290-310.

This strange creature directed Colgrevance to a fountain near at hand. Beside the fountain stood a stone (perron), and when water from the well was cast upon the stone a violent tempest would arise, which would strip the trees of their foliage. When the storm had subsided, a knight would appear, and challenge the intruder to single combat. Colgrevance related how he had followed these instructions, found the fountain and perron, which is of great beauty.

An amerawd was the stane
(Richer saw I never nane),
On fowre rubyes on heght standand;
Thaire light lasted over al the land.
361-4.

Li perrons iert d'une esmeraude,
Perciez aussi com une boz,
Si ot quatre rubiz desoz
Plus flanboianz et plus vermauz
Que n'est au matin li solauz
Quant il apert an oriant.
424-9.

Both poets also describe in similar terms the noise made by the approach of the Knight of the Fountain:

A nother noyse than herd I sone,
Als it war of horsemen
Mo than owther nyen or ten.
400-2.

Bien cuidai que il fussent dis:
Tel noise et tel fraint demenoit
Uns seus chevaliers qui venoit.
480-82.

The Knight was far taller than Colgrevance:

I wate, that he was largely
By the shuldres mare than I.
423-4.

et fu sanz dote
Plus granz de moi la teste tote.
521-2.

[1] These two lines are transposed in Schleich's text; I have followed the order given by Ritson, as it agrees with the French, and there is no variation in the words.

and the latter was overthrown, his steed seized by the victor, and himself compelled to return on foot to the castle.

Ywain at once announces his intention of avenging his kinsman :

'Now sekerly,' said Sir Ywayne,	*'Par mon chief,' dist mes sire Yvains,*
'Thou ert my cosyn jermayne.'	*'Vos estes mes cosins germains.'*
457-8.	581-2.

Kay mocks at him, and is reproved by the queen; if his tongue were hers she would attaint it of treason.

Syr, and thi tong war myne,	*Bien sachiez : je l'apeleroie*
I sold bical it tyte of treson.	*De traïson s'ele estoit moie.*
490-1.	625-6.

The King comes forth from his chamber, and the Queen relates to him the whole story. He will go with all his knights to brave the adventure of the spring, and will start on the eve of St John the Baptist, a fortnight hence. This does not please Ywain at all; if all go together, Sir Kay or Sir Gawain are sure to demand the first battle. We may note here that though in all the three poems the suggestion that *Gawain* will demand the battle is put forward (*Hartmann* does not mention Kay, evidently considering that Ywain need have had no fear of the seneschal, who is invariably worsted. *Gawain* was a different matter; if *he* anticipated Ywain the glory would undoubtedly be his), in the version of the Mabinogi alone does such a combat take place. There, Ywain overthrows all the knights, beginning with Kay, till only Arthur and Gawain remain unconquered; *then* he fights with the latter the undecided combat placed in other versions at the end of the poem. In all probability this is the original form; the fight with Gawain *was at the Fountain.*

Ywain, therefore, sets forth secretly, bidding his squire meet him with horse and armour *outside* the city gates.

Forth than went Sir Ywayne :	*Mes sire Yvains maintenant monte,*
He thinkes, or he cum ogayne,	*Qui vangera, s'il puet, la honte*
To wreke his kosyn at his myght.	*Son cosin einz que il retort.*
585-7.	747-9.

The two poems agree on the whole closely, but one passage in the English should be noticed.

Than was he seker forto se
The wel and the fayre tre ;
The chapel saw he at the last :
And theder hyed he ful fast.
More curtaysi and more honowre
Fand he with tham in that toure.
601-6.

There is something wrong here: is *chapel* a misreading for *castle?* Or did the poet intend to omit the castle adventure and bring his hero to the fountain without delaying, and then changed his mind; or has a copyist misplaced the lines, and 605 ought to have followed straight on 600, so that the passage should read:

Til he come to that tethir sty
That him byhoved pass by.
More curtaysi and more honowre
Fand he with tham in that toure?

The lines 601-4 would come in a little lower down, after his meeting with the wild herdsman; something seems to be lacking between lines 618-19, and they would fill the gap.

Everything falls out as Colgrevance has related; the battle with the Knight of the Fountain is long and fierce.

Thai faght on hors stifly always,	*Mes toz jorz a cheval se tindrent,*
The batel was wele more to prays.	*Que nule foiz a pié ne vindrent,*
655-6.	*S'an fu la bataille plus bele.*
	859-61.

Finally the Knight of the Fountain flies, and Ywain after him. He is close behind as they cross the bridge to the castle, and the pursuer's horse treads on the spring which releases the portcullis; it descends, cutting the steed in two:

Bytwyx him and his hinder-arsown
Thorgh sadel and stede it smate al down,
His spores of his heles it schare:
681-3.

S'ataint la sele et le cheval
Deriere et tranche tot par mi;
. . . . . .
946-7.
Si qu'an-bedeus les esperons
Li trancha au res des talons.
951-2.

The castle gate has closed upon the Knight of the Fountain, and Ywain is caught in a trap. But a maiden appears to his rescue. She is the 'confidante' of the lady of the castle, and has on one occasion been sent on an errand to Arthur's court; she was young and inexperienced, and none of the Knights save Ywain had shown her courtesy (this seems to hint at a rougher and more primitive stage of society than the *poems* represent; Arthur's knights would hardly have treated a maiden rudely). She will now requite him, by lending him a ring which shall make him invisible to the eyes of his enemies. This property of the ring is similarly described in both poems:

Als the bark hilles the tre,
Right so sal my ring do the;
741-2.

Si li dist qu'il avoit tel jorce
Com a desor le fust l'escorce
Qui le cuevre, qu'an n'an voit point;
1027-9.

At this point there occurs a discrepancy between the two poems which Schleich comments upon as being surprising: in the English poem the maiden conceals Ywain in her own chamber, she '*did him sit upon hir bed*,' whereas in Chrétien it is simply '*un lit*,' and the maiden goes to her chamber to fetch food for him. On this point Hartmann agrees with Chrétien, and I am inclined to think that the version of the English poet is due to the influence of the Mabinogi. *There* it is undoubtedly Lunet's own chamber in which the Knight is concealed, for they pass the night there together, as is clear from the following passage: "In the middle of the night they heard a woful outcry. 'What outcry again is this?' said Owain. 'The Nobleman who owned the castle is now dead,' said the maiden. And a little after daybreak they heard an exceeding loud clamour and wailing. And Owain asked the maiden what was the cause of it. 'They are bearing to the church the body of the Nobleman who owned the castle.'"

However, whether in the maiden's chamber or elsewhere, Ywain is effectually concealed, though his foemen, finding his steed half within, half without the portcullis, search high and low for him. In all this part of the poem there is a considerable divergence from the French source—a divergence not to be accounted for entirely by the English poet's love of condensation. Thus, the incident of the dead man's wounds bleeding as the corpse is borne past the slayer is entirely absent; indeed, it is not quite clear whether the bier is borne *through* the hall, or whether Ywain merely sees the procession pass from the window, as in the Mabinogi. Again, the grief of the widowed lady of the castle is described in much less exaggerated terms by the English poet, a difference which both Steinbach and Schleich agree in ascribing to national reticence! But may not the influence of the Mabinogi come in here? The account given there is much more concise, *and the English poet knew and remembered it.* Of this there is a distinct proof in his description of the lady's grief. He says: '*Sho wrang hir fingers, outbrast the blode*'; a detail of which *Chrétien* makes no mention, but the Mabinogi says: '*And it was a marvel that the ends of her fingers were not bruised, from the violence with which she smote her hands together.*' Both the Mabinogi and the English poet know the colour of the lady's hair—'*yellow*,' '*fayre*'—whereas neither Chrétien nor Hartmann mention it.

But whatever may be the reason for the condensation, all this part of the story—Ywain's first sight of the lady, his falling in love with her, Lunet's efforts to persuade her mistress to marry the knight—takes up much less space in E. than in F., the entire adventure in the castle occupying 569 lines against 1200 of the source. A part of this difference is, of course, due to the omission of the distinctively *Chrétienesque* passages, the self-communings of the knight and the lady, so characteristic of the French poet. At the same

time, the translator can hardly be said to *depart* from his source, though he treats it summarily; no new idea is introduced, the arguments used by Lunet to induce her mistress to wed Ywain are the same in each case—the coming of Arthur, the necessity of finding a champion:

Ye sold think over alkyn thyng
Of the Kinges Arthurgh cumyng,
Menes yow noght of the message
Of the damysel savage,
That in hir lettre to yow send?
Allas, who sal yow now defend
Youre land and al that es thareyn.
943-9.

Vostre terre qui defandra
Quant li rois Artus i vandra,
Qui doit venir l'autre semainne
Au perron et a la fontainne?
Ja an avez eü message
De la Dameisele Sauvage
Qui letres vos an anvea.
Ahi! con bien les anplea.
1615-22.

Who is this 'damysel savage'? Is she the same as the Grail Messenger? Hartmann's variant is worth noting. He says nothing of the damsel or the letter; in his version a messenger had arrived with the tidings, and finding the knight dead, and the lady overwhelmed with grief, had committed the message to Lunet, to be delivered at her discretion. Now this is exactly what would, as a matter of fact, have occurred. Ywain left the court secretly, immediately on the announcement of the King's intention; a messenger could hardly have *preceded* him, and any *following* would have found the knight slain; while the lady's excessive grief, described at length by Chrétien, would certainly have rendered her incapable of attending to business of state. The incident, trifling in itself, is an admirable instance of Hartmann's method. He was no mere translator, but a writer of individual genius. His '*Stoff*' may be borrowed, but he handles it with independence and intelligence. The lady finally resolves to wed Ywain, with the consent of her council. She presents him to her knights, who are greatly struck by his beauty, they have never seen so goodly a man before:

Him semes to be an emparowre.
1204.

Certes, l'anpererriz de Rome
Seroit an lui bien mariëe.
2064-5.

The people of the land are more than content with the change of master:

And al forgetyn es now the ded
Of him, that was thaire lord fre;
Thai say, that this es worth swilk thre,
And that thai lufed him mekil more
Than him, that lord was thare byfore.
1262-6.

Et li morz est toz obliëz.
2165.

Et les junz aimment plus et prisent
Le vif qu' onques le mort ne firent.
2168-9.

The name of the lady varies, evidently due to a misreading of the source; '*Alundyne*' for '*a Laudine.*'

The next adventure occupies under 300 lines in E., against more than 400 in F. Arthur and his knights arrive at the Fountain. Kay asks, mockingly, where is Ywain, who made boast of the vengeance he would take for his cousin's overthrow? Gawain defends his absent friend. Arthur throws water on the stone, and Ywain, warned by the tempest, arms and rides to the Fountain. Kay demands the first joust (as Ywain had foreseen), and is overthrown; the victor takes his steed and offers it to the King; he will not keep what is, in truth, Arthur's.

'*And to me war it grete trispas,*
Forto withald, that yowres was.'
'*What man ertow,*' *quod the Kyng;*
'*Of the have I na knawyng,*
Bot if thou unarmed were
Al els thi name that I might here.'
Lord, he sayd, '*I am Ywayne.*'
1339-45.

'*Sire,*' *fet il,* '*or feites prandre*
Cest cheval, que je mesferoie
Se rien del vostre retenoie.'
'*Et qui estes vos?*' *fet li rois.*
'*Ne vos conoistroie des mois,*
Se je nomer ne vos ooie
Ou desarmé ne vos veoie.'
Lors s'est mes sire Yvains nomez.
2272-9.

E. omits a thoroughly characteristic passage, following on their arrival at the castle, and relating an interview between Lunet and Gawain, '*la lune et le soloil*,' as Chrétien calls them, explaining Gawain's claim to the latter title as the 'Sun of chivalry'; *la lune*, he says, is but a play upon the maiden's name.

In both poems Gawain uses all his influence to induce his friend to ride forth with him in quest of adventures; but E. has distinctly less point and spirit than F., and is, as usual, much compressed. Ywain finally consents to accompany him, and wins permission from his wife, who, at parting, gives him her ring.

And I sal lene to yow my ring,
. . . . . .
I sal tel to yow onane
The vertu, that es in the stane:
It es na preson, yow sal halde,
Al if yowre fase be manyfalde;
With sekenes sal ye noght be tane,
Ne of yowre blode ye sal lese nane;
In batel tane sal ye noght be
Whils ye it have and thinkes on me.[1]
1527-38.

Cest mien anel que je vos prest.
Et de la pierre, queus ele est,
Vos dirai je tot an apert:
Prison ne tient ne sanc ne pert
Nus amanz verais et leaus,
Ne avenir ne li puet maus,
Mes qu'il le port et chier le taingne,
Et de s'amie li sovaingne.
2601-8.

A year's leave of absence is granted to him, but, absorbed in knightly adventures (in which he and Gawain do not fail to cover themselves with honour, being everywhere victors), he lets the appointed time slip by him unperceived. E. only says St John's day (his leave was until the octave of the feast) was past. F. is more explicit, it is '*miaost*' before he remembers. The King is holding his court at Chester, when a lady messenger arrives, accuses Ywain of treachery, and snatches the ring from his finger.

Sho stirt to him with stern loke,
The ring fro his finger sho toke.
1629-30.

Et la dameisele avant saut,
Si li oste l'anel del doi.
2776-7.

Ywain goes mad for grief, and runs into the woods, as '*a wilde beste*.' He meets a man carrying a bow and arrows, which he takes from him, and slays the beasts, living on their raw flesh and drinking the blood.

Als he went in that boskage. (*Et tant conversa al boschage.*)

He finds a hermitage. The hermit, moved with pity, puts out bread and water for the 'wode man'; Ywain, out of gratitude, supplies him daily with venison, which the hermit cooks for him.

For, if a man be never so wode,
He wil kum, whare man dose him gode.
1689-90.

Mes n'est riens, tant po de san et,
Que an leu ou l'an bien li fet
Ne revaingne mout volantiers.
2865-7.

It is not clear how long he leads this life. E. says '*ful fele yere*,' F. '*dura longuemant*' (the Mabinogi says, 'Till all his apparel was worn out, and his body wasted away, and his

[1] Since writing the above study I have met with an interesting parallel to the 'ring' episode. In the old metrical Romance of *Kyng Horn*, Rimenild gives her lover a ring, saying,

'*For mi love thou hit were*
And on thy fynger thou hit bere;
The ston haveth suche grace
Ne shall thou in none place
Deth underfonge,
Ne buen yslaye with wronge,
Yef thou lokest theran,
And thenchest o thi lemman.'
567-74.

Whence did this incident originally come? It will be noted that the passage is much simpler and rougher in character than in either of the '*Ywain*' poems. The story of '*Kyng Horn*' is certainly a very old one, and the poem anterior to the English '*Ywain*.' Is it older than Chrétien? So far as the subject matter is concerned it may very well be so, and there is no other trace of the French poet's influence discernible in the story. If we may judge from the 'Mabinogi' version, the primitive tale did not know this ring, only Lunet's. Did Chrétien introduce the incident, and if so where did he find it? There is a French '*Horn*,' but it differs much from the extant English, is not improbably itself based on an English tradition, and gives the ring episode quite differently.

hair grew long'), but at length a lady and her two maidens riding by find him sleeping in the wood. One maiden recognises him by a wound on his face.

Sho was astonyd in that stownde,
For in hys face sho saw a wonde;
. . . . . .
Sho sayd: 'By God that me has made,
Swilk a wound sir Ywain hade:
Sertaynly, this ilk es he.'
1719-25.

Tant qu'an la fin li fu avis
D'une plaie qu'il ot el vis,
Qu'une tel plaie el vis avoit
Mes sire Yvains; bien le savoit,
Qu'ele l'avoit sovant veüe.
Par la plaie s'est parceüe
Que ce est il, de rien n'an dote;
2903-9.

The lady possesses a precious ointment, given to her by '*Morgan the Wise*' (F., *Morgue la sage*). The English poet makes *Morgan* a man, which has led Ritson to the truly wonderful conclusion that the heretic Pelagius (whose name = Morgan) is meant! Hartmann has '*Fei-Morgan.*' There can be no doubt that it is Arthur's sister, Morgan le Fay, the famous enchantress and worker of spells, who is here alluded to. This ointment she intrusts to her maid, bidding her anoint the knight, but to make sparing use of the precious unguent. The maid expends it *all* upon Ywain, who recovers his senses, clothes himself in garments provided by the lady, and accompanies the maiden to her castle. (The entire episode of Ywain's madness occupies 308 ll. E., 491 F.) Ywain remains for some days at the castle (three months in the Mabinogi), and finally attacks, and vanquishes in single combat, the enemy of his hostess, Count Aliers. Here we have a clear proof of the English poet's knowledge of the Mabinogi version. The lady and her maidens are watching the fight, and praising the valour of their champion; the maiden who has been blamed for the loss of the ointment remarks: '*Withowten let, youre oynement mai ye think wele set.*' Now neither Chrétien nor Hartmann have the smallest trace of such a remark, but in the Mabinogi, when Owain presents the captive Count to the lady, he says, '*Behold a requital to thee for thy blessed balsam.*' There can be little doubt as to the source of *this* variant:

Delighted at the victory, the lady offers herself and her lands to the hero, but Ywain refuses, and leaves her '*weping sare,*' E.; *mout iriee,* F. (E. 105 ll., F. 209).

The next adventure explains how Ywain came to be called 'The Knight of the Lion' He rescues a lion which had been attacked by a fierce serpent or 'dragon.' Here the translator seems to have slightly misunderstood his source. Chrétien says that the dragon had made fast his hold on the *lion's* tail, '*le tenoit par la coe et si li ardoit trestoz les rains.*' E. represents the dragon as having cast *his* tail round the lion, '*With his tayl he drogh him fast, and fire ever on him he cast.*' At the same time the two agree in saying that Ywain, having slain the dragon, is forced to cut off part of the lion's tail, as he cannot otherwise release it from the dragon's jaws.

E. a good deal modifies Chrétien's very quaint description of the lion's gratitude.

Grete fawnyng made he to the knyght:
Down on the ground he set him oft,
His fortherfete he held oloft
And thanked the knyght, als he kowth,
Al if he myght noght speke with mowth;
So wele the lyon of him lete,
Ful law he lay and likked his fete.
2002-8.

———— *comança a feire*
Sanblant que a lui se randoit,
Et ses piez joinz li estandoit
Et vers terre ancline sa chiere,
S'estut sor les deus piez deriere
Et puis si se ragenoilloit
Et tote sa face moilloit
De lermes par humilité.
3394-401.

The grateful beast follows the knight, and getting scent of venison, leaves his master,

The mountance of an arow draght — *Qu'il n'ot pas une archiee alee*

and finds a doe which he slays:

And drank the blode, whils it was hate.
2030.

Puis si an but le sanc tot chaut.
3448.

The carcase he brings to Ywain, and knight and lion sup off the venison.

The lyon hungerd for the nanes,
Ful fast he ete raw flesh and banes.
Sir Ywain in that ilk telde
Laid his hevid opon his shelde.
2051-4.

Del chevruel tot le soreplus
Manja li lions jusqu'as os.
Et cil tint son chief a repos
Tote la nuit sor son escu.
3476-9.

The next morning the two companions resume their journey and travel, E. *a fourtenyght* (F. *une semainne*), till they come one day to the Fountain and 'perron.' Ywain, overcome with grief, attempts to commit suicide, the faithful lion does the same! The whole passage is most quaint, but too long for quotation (E. 43 ll., F. 77). Ywain's lamentations are overheard.

Als Sir Ywayne made his mane,
In the chapel ay was ane,
And herd his murnyng haly all
Thorgh a crevice of the wall.
2103-6.

Que que il einsi se demante,
Une cheitive, une dolante
Estoit an la chapele anclose,
Qui vit et oï ceste chose
Par le mur qui estoit crevez.
3563-7.

It is Lunet, who as a result of the quarrel between her lady and Ywain, has been accused of treason against the former; and is sentenced to be burnt to death the next day at noon, unless a champion appears to defend her. There are two knights who might have helped her.

'The tane of tham hat syr Gawayn
And the tother hat syr Ywayn.
For hym sal I be done to dede
To-morn right in this same stede.'
2145-8.

'Li un est mes sire Gauvains,
Et li autre mes sire Yvains,
Por cui demain serai a tort
Livree a martire de mort.'
3625-8.

Ywain is, she knows not where; Gawain she sought at the court of King Arthur, but he was absent, in pursuit of the queen.

'In court he was noght sene;
For a knyght led away the quene,
The king tharfore es swith grym;
Syr Gawayn folowd efter him,
He comes noght hame, for sertayne,
Until he bryng the quene agayne.'
2181-6.

Mes la reïne an a menee
Uns chevaliers, ce me dist l'an,
Don li rois fist que fors del san
Quant aprés lui l'an anvoia.
Je cuit que Keus la convoia
Jusqu'au chevalier qui l'an mainne,
S'an est antrez an mout grant painne
Mes sire Gauvains qui la quiert.
Ja mes nul jor a sejor n'iert
Jusqu'a tant qu'il l'avra trovee.
3706-15.

This allusion to the 'Charrette' adventure is interesting. There were, as we know, several versions of the story. Chrétien is, of course, alluding to that followed in his own poem, 'Le Chevalier de la charrette,' with which the above quotation agrees perfectly. Hartmann again has another version which he relates at great length (200 ll.), and Malory knew a third, derived apparently from a Welsh tradition, which we only know imperfectly. The brevity of the version given in our poem *may* be due to the translator's love for compression, *or* it may be that the account in his source differed from the story as he knew it. The lines as they stand fit in with *all* the accounts, as Gawain always goes to rescue the queen.[1]

Ywain reveals himself to Lunet, and promises to defend her, but he must find a lodging for the night. She directs him to a castle near at hand; thither he and the lion betake themselves, and after some demur are admitted. The folk in the castle alternate between joy and grief—they rejoice at the presence of a valiant guest, but are apparently oppressed by some heavy sorrow. Ywain enquires the cause. It is because of a giant named Harpyns of Mowntain (Harpins de la Montaingne), who has taken the old knight's lands, slain two of his six sons, and will slay the other four on the morrow if the daughter be not delivered to his will. The knight has refused to give her to him as his wife; if he can win her by force he will take a terrible revenge.

——— the laddes of his kychyn,
And also that his werst fote-knave,
His wil of that woman sal have.
2266-8.

As plus vius garçons qu'il savra
An sa meison et as plus orz
La liverra por lor deporz.
3872-4.

[1] I have discussed the story at length in 'The Legend of Sir Gawain,' chap. viii., with a view to proving that Gawain was, in fact, the original rescuer.

(*To be continued.*)

A THIRTEENTH CENTURY LATIN-FRENCH GLOSSARY.

(HUNTERIAN LIBRARY, GLASGOW. MS. U. VI. 10.)

A DESCRIPTION of the manuscript glossary, now, we believe, printed in its entirety for the first time, may be found in M. Paul Meyer's Report on the early French manuscripts preserved in the libraries of Great Britain.* About one-fourth of the whole glossary was printed as an appendix to this report, and the section *de vestibus mulierum* appeared in the seventh volume of the *Jahrbuch für romanische und englische Litteratur*. If the veteran Romance scholar who first called attention to the importance of the manuscript should find leisure to return to it after more than a quarter of a century of indefatigable research, he would doubtless be in a position to solve the difficulties whose existence he formerly recognised. Many of these we must needs be content to indicate, in the hope that the transcript here supplied is sufficiently accurate to place more experienced scholars in possession of the necessary material for their elucidation.

It has not seemed necessary to print the demonstrative adjective by which, in nearly every case, the manuscript marks the gender of Latin substantives. Latin forms whose occurrence we have not noted in the lexica and glossaries at our disposal are denoted by an asterisk in cases where they are not made the subject of a special note.

Remigare	nagger
Increpari (*sic*)	maudire
Ludificare	gaber
Lupanari [1]	bordeler
Cerpere	rampir
Stertere	dormir
Lingere	lechir
Obloqui, Proloqui	porparler
Angere	constreindre
Comentari [2]	construre
Ulcerare	plaier
Crumare [3]	trescer
Comendare	loer
Scalpere, *vel* scabere	grater
Spuere	escopir
Obtruere [4]	eluppe
Opulentari	enrichir

DE HERBIS

abrotanum	averoinc
satureia	sateie [5]
feniculum	fenoil
malva	mauve
pastinata [6]	paguage [7]
Dragancia	Dragonce
porrum	poret
eruca	erut [8]
costus	cost
artemesia	mererbur [9]
narstutium [10]	kersun
marrubium	mariul [11]
allium	ail
ysopus	ysope
cerfolium	cerfoil
cepe in singulari *et* plr. cepe. ceparum	oinun [12]
absintium	aloine
nita [13]	nie
pulegium	puliol [14]
cerpillum	cerfoil [15]
savina	savine
sinapis	senevei
sinapium	mustarde
anetum	aneie [16]
anisum	anis
apium	asche
luvestica	luvesche [17]
centanea [18]	centoire
eleborum	sephoine [19]
pionia	pioine
cinnamomum [20]	canele
gingiber	gingenbir [21]
piper	poivre
petrosillum	persin
pelestritum [22]	pelestre
thus	encens
menta	mente
ciminum	comin
atriplex	arace [23]
viola	violete
plantago	plantein
rosa	Rose
lilium	Lis
coriandrum	coriandre
accidula	osile
papaver	popelure [24]
salatrum [25]	morele
cicuta	her[be] beneoite [26]
iovisbarba	iusbarbe
lanceola	Lancelee
jusquiamus	cheinlee [27]
altea	guimave
vervena	verveine
buglosa	bugle

[1] Ducange has *lupanans, lupanaribus deditus*.

[2] read *cementari* (suggestion of P. M.).

[3] read *tricinare*.

[4] for *obtrudere* (*cf.* Tobler on the Paris Gloss. 7692, in Jahrbuch xii., 205). The French gloss should be corrected to *estupper*.

[5] probably for *satreie*. *Cf.* Wright, A volume of vocabularies (1857), p. 140, where *saturcia* is glossed *saturele*. P. M. reads *safele*, and the error is reproduced in Godefroy.

[6] read *pastinaca*.

[7] P. M. *pagnage* (so Godefroy).

[8] probably for *eruc*. In any case Godefroy's explanation of *erut* (*chenille*) must be corrected to *roquette*.

[9] or possibly *merecbur* (as P. M. reads). For *mater herbarum* (motherwort) *matrum herba* is also found (W. p. 30).

[10] read *nasturtium*. *Cf.*, however, the form *nastūcium* in Scheler's *Olla Patella* (Gand, 1879 and 1884). Cotgrave has NASITORT, *nose-smart, town kars, town cresses*.

[11] Neither here nor in the Harleian MS. 978 (W. 139) is there any justification for the reading (*marufe*) adopted by Godefroy. We have apparently to do with a form *marjol, marjul* (marrubiolum). Compare the German *Marobel*.

[12] P. M. *oinum*.

[13] So the MS. But read *ruta, rue*, and delete *nie* in Godefroy.

[14] The *pylyol mounteyne* of the Promptorium Parvulorum (ed. Way, in the publications of the Camden Society).

[15] A not unnatural confusion between the French types respectively corresponding to *caerefolium* and *serpyllum*.

[16] Wrongly interpreted by Godefroy. *Anetum* is dill (*cf.* W. 140).

[17] P. M. *limestica, limesche*.

[18] read *centaurea*. For the form *centoire cf.* W. 139.

[19] Godefroy has overlooked the identity of this form with *cifoine*.

[20] P. M. *cinnamonium*.

[21] P. M. *gingenbre*.

[22] We have not been able to discover this Latin form, which may possibly have been evolved from the French word. This latter is found as a gloss to *serpillum* (*cf.* Godefroy under *pelestre*), and *serpillum* is made synonymous with *piretrum* in the Prompt. Parv. (under *peletyr*). In view of the existing Romance developments of *pyrethrum* (Bartram), it does not seem impossible that this word (which see in Körting, Lateinisch-romanisches Wörterbuch) may also prove to be the origin of *pelestre*.

[23] *Cf. atriplex, arasches* (W. 141, quoted by P. M.).

[24] *Cf.* Port. *papoula*, and see Skeat's remarks under *poppy*.

[25] This spelling (for *solatrum*) is also found in the Latin and English vocabulary printed by Wülcker in his new edition of Wright (Vol. I., column 608).

[26] *Cf. herbe benoit, hemeluc* (W. 140), and see Cotgrave under *ciguë*.

[27] read *chenilee* (*cf.* Tobler in Jahrbuch xii. 215). *Jusquiamus* is glossed *chenille* in W. 141.

* *Rapports à M. le Ministre de l'Instruction publique* (*Première partie*. Paris, 1871).

paradella	parele	satirion	futerole	dictanus	ditain
salvia	sauge	solsequium	sussie	titimallus	espurge
aloe·es	aloine	fragum	frese	lapatium	gletuner
nigella [28]	neele	vetonica	vetoine	mandragora	mandeglore
mentaster	mentastre	onula	audne		

[28] P. M. *jugella*, an error reproduced in Godefroy.

At this point in the list of plants, the writer has inserted a series of groups of Latin synonyms, each group being accompanied by a single French equivalent. This table of synonyms presents no features of special interest, and is therefore omitted here. The French words are printed in Meyer's *Rapport*.*

ITEM DE HERBIS

gariofilum	girofre
gaianga [29]	garnigal
hinnula	escaloine
sandix	waranche [30]
philix	feuchiere
rapa	rabe
rapharium [31]	raiz
affoldium	musche [32]
astula regia	wederove [33]
banicialis [34] (?)	sinerewer (?)
arundo, canna	rosel
vinum	vinum (*sic*)
sicera [35]	scicere
nectar	pieument
ydromellum	mede
mustum	must
acetum	eisil
fex·fecis	Lie
oriraracha [36]	orasche [37]

DE MEMBRIS ET DE VISCERIBUS

caput	chief
cor	quer
vertex	vetiz [38]
pilus	poil
glabella	greve
glabria	teine
glabro	teinnus
coma, cesaries	chevelure
crinis	crine
frons	front
oculus	oil
palpebra	paupiere
volvus [39]	poil del cil
naris	narine
polipus [40], pupilla	la prunele
cilium	cil
supercilium	surcil
albicies	blanc del oil
nasus	nes
intercilium	entre les surcils
pirula	bec del nes
interfinium	entre les narines
voltus·tus·tui	vut
facies	face
gena *vel* maxilla	gonhe [41]
dens	dent
os·is (*sic*) *vel* bucca	bouche
labrum· *et* labium	levre
lingua	langue
lingula	langete
palatum	palat de le (*sic*) buche
barba	barbe
gernobodum	gernon
auris	orcaile (*sic*)
auricula	orailete
tempus· poris	temple
mentum	menton
collum	col
cervix	haterel
guttur	gorge
lacertus, brachium	bras
manus	mein
digitus	dei
palma	paum[e]
vola *vel* ir indeclinabile	le plein de la main
pugnus	poin (*sic*)
pugillus	petit poing
artus·tus·tui	menbre
articulus	orteil
scapula, humerus	espaule
tergum *vel* dorsum	dos
tergus	quir de dos
corvum [42]	quir
pectus	piz
mamma, mamilla	mamele
papilla	le teteron
latus, costa	coste
venter, uterus	ventre
stomachus	estomac
umbilicus	umblel
scia	honke
nates	nage
piga	poil de la nage
inguen, illium	iller
et plr. dunes [43]	reins
et plr. renes	
femur, coxa·crus	quisse
lumbus	reinon
poplex	garet
tibia	gambe
calcaneus, cavilla	keville
alox	grant-orteil
calox [44], talus	talun
pellis	pel
cutis	quir
caries·ei	poreture de char
cadaver	caroinne
sanguis, cruor	sanc
spina, spondile	eschine
medulla	meulle
irque [45] indecl.	angle del oil
pulmo	pulmon
epar·patis	foie
jecur	giser
intestinum	boiel
genu *et* pl. genua	genou
pubes	penil
testiculus, mentula	coile
cullus, anus	cul
priapus, veretrum	vit
inguen·nis	os matricis non vulva
podex	poistrun
pollex	pucer
index	lautre dei
medius	li moien
medicus	li quart dei
auricularis	le petit dei
vulva	cun
tentigo	landie
lanigo	prime barbe
asscella	eissele
cubitus	cute

HEE SUNT PARTES DOMus PRINCIPALES

testum [46]	feste
paries	paroit
fundamentum	fundement

[28] read *galanga*.

[30] It may here be pointed out once for all that this manuscript contains several Picard forms, as also a small number of English glosses.

[31] This is certainly the reading of the MS. (P. M. *raphanum*). *Cf. raffarium, rais, redich* (W. 140).

[32] *cf.* Körting under *muscus*.

[33] *cf.* Skeat under *woodruff*. Godefroy (*wederove*) quite mistakes the signification of the word.

[34] Of these words we have no satisfactory explanation to offer. The preceding English gloss makes *smerewort* seem not an impossible explanation of the second word. It occurs as the English equivalent of many plant-names, including *veneria* (Wülcker, I. 53).

[35] *Cf. scicera, scisere* (W. 98). It is the Greek σίκερα, and should not appear in Godefroy under *cetre*.

[36] The orache or orage was *chrysolachanum* (*cf.* Fr. *chrysolaine*). Can *oriraracha* be a corruption of some such form as *aurillachana*?

[37] P. M. *oralche*.

[38] read *vertis*.

[39] "*volvos* dicimus angulos oculorum" (W. 43).

[40] for *pupulus* or *pupillus*.

[41] *Cf.* Prov. *gena*, and perhaps Fr. *ganache*.

[42] read *corium*.

[43] read *clunes*.

[44] read *calx*.

[45] "*hircus*, sive potius *hirquus* scribitur, praesertim cum de alarum factore usurpatur, aut *de angulo oculi*, ut mox dicetur . . ." (Forcellini). The reading here is not quite clear as between *irque* and *irqui*, but the gender is marked as neuter. *Irqui* (W. 43) is glossed *agneras* and *beah-hyrne*. *Cf.* the Lille Catholicon under *hirquus* (ed. Scheler, Brussels, 1885).

[46] read *tectum* or *festum*. P. M. reads *festum*, but the first letter in the manuscript is certainly *t*. The upper portion of the *s* is very faint, and may have been purposely erased.

* In the Latin synonyms for *corub* (? read *courb*) the manuscript has *curvus* (not *circuus*).

Particule ejus sunt

postis	post
panna	panne [47]
trabs	tref
laquear	lac
tignum [48]	cheveron
tegula	tieule
foramen	pertus
cuneus	coin
asser	bor [49]
tholus	pumel
caminus	aistre
epicautorium [50]	cheimenee
fumarium	fumere
fenestra	fenestre
stillicidium	gutere
imbrex, lodium	lover [51]
aquagium	conduit
hostium	huis
girufris (?) [52]	gon (?)
vertigo	vervele
lima	lime [53]
sera·re	Loc
clavis	clef
pessulum	pedle
vectis	barre
repagulum	barre
columpna	piler
tegula	sengle [54]
basis	fundamentum
epistilium [55]	sumet
cavilla	keville
torris [56]	tysun

Tunc de armis convenientibus ad domum

Plr. arma	armes
clava	massue
gesa	gisarme [57]
arcus	arc
sagitta	seete
catapulta	seete barbelee
balista	arbaleste
trilobus [58]	bozun
iaculum	dart
venabulum	espee
bipennis	hache
sica	misericorde
clipeus	escu
lorica	hauberc
torax	pix a auberc
galea	heaume
gladius *vel* ensis, mucro *et* framea	espee
tuba, buccina	busine
lituus	gredle

[47] See the interesting note in Prompt. Parv. (under *pane*).
[48] P. M. *lignum*.
[49] *boorde* is glossed *asser* in P. P.
[50] P. M. *epicantorium*.
[51] See the note on this word in P. P., and *cf.* W. 203.
[52] the manuscript is very indistinct here, but there can be no doubt that the correct reading is *gumfus*, *gon*. Compare *gumphos*, *guns* (W. 110), and *gumfus*, *dor-bande* (W. 227).
[53] *Cf. lyme*, *therwald* (W. 170) and see Ducange under *limes* (to which *lima* should here be corrected, unless it be a corruption of a contracted *limina*).
[54] See Skeat under *shingle*, and *cf.* P. P. (*schyngyl*) and W. 110.
[55] read *epistilium*.
[56] P. M. *tortis*.
[57] see the interesting note in P. P. (*gyserne*).
[58] perhaps for *tribolus* (*-ulus*). *Cf. tripolus*, *bolte* (W. 196).

cornu	corne
ocrea	cauche de fer
cestus·tus·tui	talevaz

Tunc de ludis

trocus	topet
scutica	escurge [59]
pila	pelote
pedum	croche a pastur
alea	tables
pirgus *vel* talus, tessara *vel* talix·us [60]	deiz
scaccarium	escheker
*camtorapta	croce
scaccus	esches

Ad domum pertinent

thalamus, camera	cambre
cenaculum	u lem manjue
vestibulum	porche
stabulum	estable
bostar	boverie
ovile	faude
plr. caule	faudes
ara	porcherie
furica, cloaca	longaine
muta	muhe
propugnaculum	bretaske
janua, valva	porte
posticus	posterne
penum	celer
scamnum	banc
scabellum	escamel
sedile	seege
cathedra	caaere
pertica	perche
hordeum [61]	grange
cumera, granarium	gerner
apotheca	larder
pistrinum	pestrin
coquina, culina	quisine

De supellectilibus

supellex *et* pl. supellectilia	hustilement
securis	coignie
ascia	tildle
bisacuta	besague
vanga	besche
tribula	pele
terebrum	tarere
cutellus	cutel
cutellus preacutus	cutel a pointe
ansardus	hansard
cutellus bicornatus	cutel de deus cornes
sartago, patella	paele
pelvis	bacin
lanx·lancis, parapsis	escuele
ciphus, crater	hanap
mensa	table

[59] *cf. scorge*, *scutica* (P. P.) and see Skeat under *scourge*.
[60] for *taxillus* (P. M. *calixus*).
[61] read *horreum*.

mensale, mappa	nape
ma[nt]ile, manutergium	tuale
salibum [62]	salere
spatula	esclice
craticula	greil
fidelia	pot de tere
urna, olla	pot
cacabus, lebes·tis	caudrun
tripes	*trestre et* tripe
strigilis	estrille
cenovectorium	chivere
lucibriunculum	lihe [63]
frixorium	paele a frire
ligo	picois
qualus	paner
canistrus	canestel
sporta, cophinus	corbeil
sportula	corbilon
taratantarum	tanus [64]
cribrum	crible
colum	sac a leit
fiscina	feissel
promptuarium	celer
doleum	tonel
cupa	cuve
cadus	baril
clepsedra	dosil a tonel
forceps·pis	tanaile
forfex·cis	forces de cambre
colus	conoile
fusum	fusel
alabrum, devolutarium	trau [65]
panus	aguille a tailer
subula	aleisne
acus·cus·cui	aguille
pecten	peigne
cos	keuz
coclear	coiller
flagellum	flael
flabrum	ventiur
aratrum	carue
cratula	herce
rastrum	rastel
plaustrum	car
biga	carete a ii rohes
quadriga	carete a iiii rohes
axis	essel
timo	temon
rota	roe
falx	facile (*sic*)
falcastrum	faus
malleus	mail
incus·dis	englume
follis	fou de forge
mola	mele (*sic*)
mortarium	mortier
ve[ru] indeclinabile in singulari	
veruo *et* plr· verua·	espoi en quisine
verutum	haste
pilus *vel* pistillus	pestel
olla	juste
amphora	cane
lagena	galun
alveus	auge
alviolus	petit auge
limen	suil
liminare	linter
muscipula	ratiere

[62] read *salinum*.
[63] *licinitorium* (quod monachi dicunt lucibrucinculum) *liche* (W. 134). *Cf.* Ducange *licha*, and an interesting note in P. P. (under *slekyston*).
[64] read *tamis*.
[65] *troul* in Olla Patella, *traoul* in the Paris glossary 7692 (ed. Hofmann).

tendicula lacum	panter [66]
mulct[r]um	buket
batus	boissel
batillus	petit [boissel]
modius	mui
ostorium	rastoir
aviarium [67]	rusche
polentrudium	buletel

De cibis

Caro suilla	car de porc
petasus	bacun
petasculus	petit bacun
perna	perne
succidaneum [68]	suz
hilla	sauciz
hinnula	escalone
tricetum [69]	boiel
inductile	andoille
caro arietis	car de moton
caro elixa	car quit en eue
caro assa	car roistie
assum *et* verutum	haste
assatura	haste faite

De oes

Ova fideliata	oes quit en pot de tere
Ova frixa	oes fris
Ova assa	oes quit en brese
Ova sorbilia	oes mous
artocrea	rosole
artocaseus	flaun
artopiscus	paste de poissun
libum	gastel
collirida	simenel [70] *vel* lesche de pain
placenta	fuache
Panis azimus	pain aliz
Panis vapidus	pain buste [71]
fermentum *vel* zima·tis	levein
et plr. nom. pisa	pois·
faba	feve
olus	jute
caulis	colet
lac	leit
serum	meghe
butirum	bure
caseus	formage
Lac coagulatum	leit quaile
coagulum	quaile
sagimen	seim
ovellum	pel de oef
albumen	aubun de oef
vitellum	moiel de oef
frixura	friture
artocopus	pain broie
sigilla furfur	bren
simila *vel* polentis	flur de farine (*sic*)

[66] *cf.* Skeat under *panter*.
[67] for *alvearium*, or *apiarium*.
[68] Ducange indicates the occurrence of *succidius* for *succedaneus*, and this would seem to be a similar confusion. In Neckam *de nominibus utensilium* (ed. Scheler, Jahrbuch vii. 69) *carne in succidio posita* is glossed *en sus*. *Succidium* is also glossed *sowse* in some of the early Latin-English vocabularies. *Cf.* also Jahrbuch viii., 81.
[69] For this spelling compare Jahrbuch vii., 69.
[70] *Cf.* P. P. (*symnel*).
[71] *Cf.* Godefroy under *bouter* (end of article).

polenta	kares [72] *vel* pultes

De piscibus

allec	harang
ostrea·*et* plr· ostrea·orum	oistre
mulus	mulet
anguilla	anguille
lucius lupus aquaticus	luz
rumbus sturgio	esturjun
cetus·ti·*et* plr. cete	baleine
phocas (*sic*)	craspois
murena	lamproie
congrus	congre
mornus [73]	muluel
pecten	plais
dorea	doree
perca	perche
barbulus	barbel
salmo	saumon
alosa	alose
siluitus [74]	menuse
sepia	seche
cancer	crampe

De ornatu lecti

torus	lit
toreuma	lit turne
toral·*vel*	vrnement
lintheum	lincel
lintheolum	petit lincel
lodex·dicis	velus
culcitra	keute
tapetum	tapit
pulvinar	quissin
cervical	oreiler
coopertorium	covertoir

De vestibus

subuncla	chemisce
et plr. brace	brais
et plr. saraballa· lorum	famillares (*or* famulares) a moine
et femorale	
pellicium	pelicun
reno·nis	pelicun gris
ravus·vi	pelicun veire
penula	pene *et* aliquando est tunica
tunica	cote
cucula	cufle [75]
*pompellum pallium	mantel
capa	cape
capapellis	cape furree
capa pluialis [76]	cape a pluie
capa singularis	cape sengle
capa perfilata	cape a porfil
subligar	brael
ligula	laniere
caliga	cauche
calceus sotularis	sotler
solea	semele

[72] *Cf.* Godefroy under *ceire*.
[73] read *morues*.
[74] probably for *stlurcus* (glossed *menuise* in the Lille glossary edited by Gachet, Brussels, 1846). Olla Patella has a form *stlurnus*, and both are referred by Scheler to *stlurus* (which in its turn is the Latin rendering of *menuce* in P. P.).
[75] for this form in Early English *cf.* Skeat under *coul*.
[76] read *pluvialis*.

impedium	empeigne
sumentum [77] petaceum	tacun
coxale	quissel
antepedale	vampe [78]
zona cingulum	ceinture
thiara	coife
galerus	capel
pera	escreppe
*picatium	bourdun
piro	riveling [79]
crepita	bote
ciroteca	want
sarabarra	esclavine

De vestibus mulierum

multiplicium canalium [80]	chemise
peplum	wimple
flameolum	hastecul
tricatura	tresce
tricatorium	trescur
armilla torquis	bende dor
monile	nusche
fascia	feisse
depilatorium	guigne
anulus	anel
fibula	tache
limbus	urle
aurifrigium	offrois
superus *et* plr. supera	kevestron
geginentum [81]	saie
sericum bombocinium [82]	seie
Pannus sericus	drap de soie
cirostringium	chace poinger [83]
pilleum epilleolum	aumuce
alluta	cordewan
allutarius	cordewaner
cilicium	heire
et plr. perisomata	quissel de brais [84]
et plr. pericelidos	urnement a femme
liripipium	pigace
speculum	mirur

De ministris domus

dapifer	senescal
picerna (*sic*)	buteler
dispensator promus	despenser
camerarius assecretis	camberlein
sigillarius cancellarius	chanceler
cocus	kieu
pistor	pestor

[77] *cf. assumentum*.
[78] *cf.* Skeat under *vamp*.
[79] "a rough shoe worn by the Scots in the XIVth Century" (W. 26, note). *Piro* is for *pero* (explained in Wülcker 602 as *quoddam calciamentum rusticorum amplum et altum, quod alio nomine dicitur Culponeus*).
[80] perhaps a scribe's error for *camisium*.
[81] P. M. *gueguientum* (with a query). Read *tegmentum*. (*Cf.*, however, *segmenta, dras nobles*, in Jahrbuch viii., 90).
[82] P. M. *bombocunum*.
[83] For *poigner* (=*poignet*) see Godefroy, whose interpretation of this article is entirely misleading.
[84] P. M. *brales*.

abbat [85]	qui livre la provende
mulio·onis	qui garde le mule
auriga	careton
bubulcus	bover
subulcus	porcher
opilio	berchier
anserarius	euer
caprearius	qui garde les chevres
pedissequa	baasse

De equis

palefridus gradarius *vel* manus	palefroi
destrarius	destrer
fugatorius [85a]	chacur
succursarius	runci [86]
succursura	trot
veredus	cheval careter [87]
Equus badius	cheval bai
equus scutulatus	cheval po [88]
equus calidus, candidus	cheval bauchan [89]
equus roseus	cheval sor
equus edorsatus	cheval redois devant [90]
Redorsatus	redorsatus redois derere [91]
Enervatus	recreant
S[u]bnervatus	esgarete
Exulceratus	redois u esperune
Repedare	regibber [92]
Antepedare	brandir
equus morbo-caducus	cheval cordeus [93]
equus horte-caducus	cheval camerus [94]
morbosus	morveus
sella	sele
antella	[a]rcun devant
postella	arcun derere
sudaria	cuiere [95]
subsellum	suscele
frenum	frein

[85] read *abbatis*. "Abbatis ad cenam dat equis abbatis avenam." The word is from *baltus* described as "vas quo avenam ad equorum pabulum dimetiri solebant"; "hinc qui avenam equis distribuebat, *a baltis* dictus" (Scheler, Olla Patella, 1679, p. 23). *Cf. abbatis, provende* (W. 201).

[85a] the corresponding use of *fugare* is found, but we cannot quote an instance of this word.

[86] P. M. *runer*.

[87] P. M. *caret*.

[88] perhaps a scribe's error for *pie*, or an interrupted *pomele*.

[89] P. M. *bauchant*.

[90] P. M. reads *redolt* and omits *devant*.

[91] Thus the MS. P. M. supplies *cheval* for the repeated Latin form.

[92] P. M. *regumber*.

[93] Godefroy's emendation (*corbeus*) is not convincing. "Curb" is a malformation and hardly to be reconciled with *morbus* in its general sense—much less in the special sense which *morve* has acquired in veterinary science. A type *cordosus* ("ropy"), if found, would be quite intelligible. The history of *roupieux* (=*morveux*) seems to be still obscure.

[94] Another difficult article. The Latin original may have been a compound with *artus*, in which case the original French gloss was probably a variant of *crancheus*, the quotations for which in Godefroy seem to favour this hypothesis. Or, again, *horte-* might well be a corruption of an earlier *peste-* and *camerus* for *cancerus*.

[95] This word and the following Latin word are omitted by P. M.

lupatium	canfrein
abena	redne
cingula	cengle
scansile	estref
zonica trossolare	trosse
chamus capistrum	cavestre
equus cantarus	cheval escuile [96]
equus spadix	harace [97]
et plr. equitia· *et* plr. epiphia *vel* phallere	loreins

De animalibus domesticis

bos	boef
sus[98]	porc
juvenca bucula	genice
pullus equulus	polein
bidens	berbis
ovis	oaile
aries vervex	muton
agnus	aignel
yrcus	buc
hedus	buketel
porcellus	porcel
nefrendis	porcel malade
equa	ywe
mula	mule
asina	asnesce
taurus	tor
juvencus	torel
bocerda	estront de boef
muscerda	estront de soris
suscerda	estront de porc

De avibus domesticis

altilis *et* altile	oiseaux nuri en cort
gallus	coc
gallina	geline
pullus	pucin
anser	gars
auca	ewe
anas·tis	anete
columba	columb
et plr. paludes (*sic*)	columb de bois
pavo	poun
grus	grue

De animalibus silvestribus

leo	liun
leena	lionesse
tigris	tigre
elephans	oliphant
leopardus	lupard
rinoceros	Unicorne
draco	dracon
cervus	cerf
cerva	bisse
dama	deime
damus	deim
capreus capreolus	chevrel
lepus	levre

[96] P. M. *esculle*.

[97] *Cf. stallani, a horse, haras* (Palagrave).

[98] read *sus·uis*.

lupus	Leu
lupa	leve
wolpes	gopil
wolpecula	petit gopil
petoncius [99]	putois
experiolus	escurel
mus sorex	soris
mustela	mustoile
simia	singe
taxus melus	taissun
cuniculus	conin[g]
castor fiber	bievre
aper	seingler
ursus	urs
ursa	urse
vipera	guivere
serpens	serpent
colubor	culevre
buffo	crapout
rana	reine
lacerta	lesarde
formica	formie
talpa	taupe
tinea	teindne
nictecula [100]	vers qui luist par nuit
aranea	iraine
crabo [101]	escarbot
apes	eez
vespa	guespe
oestrum	taun
bubalus	bugle
martrix	martrine
onager	asne sauvage
irrudo	sansue
bombex·bombicis	vers qui forme le soie
camelus	camel
ericius	hericun
cirogrillus	cunin

De avibus

accipiter	hostoir
capus	tercel
falco *vel* per-falco [102]	faucun
falco	*ger*faucun
nisus	esperver
muschar [103]	muschet
avispulta	esmerilun
et plr. jactacula	get de faucun
misus	get de esperver
perdix	pertrix
alauda	alohe
coturnix	q*u*aile
mergus	plungun
ardea	heiron
cigonia	cigoine
cignus	cigne
aquila	egle
fulica mota [103a]	mauve
calendula	calandre
merula merulus	merle
philomena	roissenol
icteris	oriel

[99] read *putacius* or *putonius*.

[100] for *nocticula* (a variant of *noctiluca*).

[101] *cf. crabo, a dore* (Wtlicker I. 576); *sacrabo, scharabot* (*ibid.*, 609).

[102] read *gerfalco*.

[103] the form *muscar* is also found in Olla Patella.

[103a] apparently the type on which *motacilla* is based.

gitacus (*sic*)	papejai	bubo	huan	strucio	radle [105]
cuculus	cucu	irundo	arunde	vespertilio	cauvesuriz
monedula	chave	buter	butor		
cornix	corneile	pica	pie	DE ARBORIBUS	
corvus	corf	strix	fresaie		
milvus	eduffle [104]	nicticorax		nemus	bois
passer	moisnel	castr-imarginaria	widecoc	sepes	haie

[104] read *escuffle*.

[105] *Cf.* Skeat under *rail* (3).

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FREDERIC SPENCER.

THE AUTHENTICITY OF THE FIFTH BOOK OF RABELAIS.

THIS is a question on which many critics have pronounced judgment with considerable confidence. The one thing, however, that can be said about it with any certainty is that certainty is unattainable, and it is worth noticing that those who have studied Rabelais with the greatest care have given their verdict with the greatest caution. Further, whatever the verdict may be, it is not one which can be passed off-hand on a mere general impression: we must first carefully examine and weigh the evidence. I propose, therefore, not indeed to make a complete examination, but to point out the lines on which such an examination should be made.

First, as to the facts of publication. The printing of the fourth book was finished on January 28, 1552, and Rabelais died almost certainly in 1553. In 1562 there appeared, without any name of publisher or printer, and without any place of publication, a thin octavo volume of thirty-two leaves, entitled *L'isle sonnante par Maistre François Rabelais.* It consisted of sixteen chapters, being the first fifteen chapters of the fifth book, as it is now generally printed, and the chapter on the Apedefts. In 1564 appeared the complete fifth book, under the title of *Cinquiesme et dernier livre.* It contained forty-seven chapters, that on the Apedefts, which is clearly an interpolation, being omitted. On the last page is a quatrain beginning *Rabelais est il mort, Voicy encor un livre:* and signed *Nature Quite,* which according to some commentators is an anagram of Jean Turquet, an unknown person, but possibly some relation to the well-known Turquet de Mayerne, physician to James I. and Charles I., and son of a Jean Turquet of Lyons, who in 1570 married the daughter of Antoine le Maçon, the translator of the *Decameron.* There is no publisher's or printer's name, and no place of publication, but it was almost certainly printed at Lyons by Jean Martin, the type being identical with that used by him for a new edition which was published with his name in 1565. In the same year he included it in an edition of the whole five books, and in 1567 printed it again separately, inserting the chapter on the Apedefts as chapter vii. There is also a manuscript of the fifth book in the *Bibliothèque Nationale* (MS. français 2156) entitled *Cinquiesme livre de Pantagruel-fragment de prologue.* It contains 126 leaves, of which the verso of the last leaf is blank, and, except the numbering of the chapters, is written throughout by the same hand, which is certainly not Rabelais's. It omits the chapter on the Apedefts and also cc. xxiii., xxiv.[1] (the account of the game of chess), but has, after what is now c. xxxii., an entirely new chapter entitled *Comme furent les dames lanternes servies à souper,* and a different and much longer ending to the last chapter. The prologue is only a short fragment (less than a third of the prologue in the printed text) which ends abruptly in the middle of a sentence after the word *entre* and just before the words *ceste aage courante l'an mil cinq cens cinquante.* The numbering of the chapters is peculiar and worth noticing. After c. 12 it is by a different hand. After c. 14 it runs as follows:—38-15 (=xv. of printed text), 39-16 (=xvi.), 50, 51, 52, 53 (=xvii.-xx.). Then follow four chapters unnumbered (=xxi., xxii., xxv., xxvi.); then 58 (=xxvii.), and the rest are unnumbered. There are a considerable number of variations, besides those I have mentioned, from the printed text; these I shall refer to later on.

Let us now turn to the external evidence for or against Rabelais's authorship. The only express statements on the subject are the two following. The bibliographer Antoine du Verdier, who was born in 1544, says in his *Prosopographie* (1604) that the

[1] My numbering of the chapters of the printed text follows that of M. Marty-Laveaux, who does not include the Apedefts chapter, and so has only forty-seven chapters for the whole book.

Isle Sonnante was the work of (*faicte par*) a student of Valence. Louis Guyon, a physician of great learning, who died in 1630 at an advanced age, is equally explicit. In the thirtieth chapter of his *Diverses leçons*, published in the same year as the *Prosopographie*, after speaking of Rabelais's religious opinions, he says: "As for the last book that is put with his works, entitled *L'isle Sonnante*, which seems openly to blame and ridicule the functionaries of the Catholic Church, I protest that he did not write it, for it was composed (*se fit*) a long time after his death. I was at Paris when it was composed, and I know well who was the author. He was not a physician." It has been said that both these statements are discredited; Du Verdier's, because he tells us elsewhere that the poet Guillaume des Autels, when a scholar at Valence, wrote various imitations of Rabelais, and does not mention the *Isle Sonnante* as being one of them; Guyon's because it occurs in a defence of medical men against the charge of impiety. Neither of these counter-arguments seem to me to have any weight. A stronger, but far from convincing, argument on this side is the fact that until within the last fifty or sixty years the fifth book has been generally accepted as Rabelais's genuine work. As early as 1584 Etienne Tabourot, who was born in 1549, quotes a passage from c. xii. as by Rabelais.

Passing to the internal evidence, I will first mention under two heads some features of the fifth book which seem to make against Rabelais's authorship. 1. *Anachronisms.* The only striking one is the reference in c. xviii. to Julius Caesar Scaliger's *Exercitationes contra Cardanum*, which was not published till 1557.[1] But the tedious repetition of the words *Or ça* in cc. xii. and xiii. is apparently borrowed from the twenty-first story of Des Perier's *Joyeux devis*, first published in 1558, while the monosyllabic answers of the Frère Fredon (c. xxvii.) though the idea occurs in the *Dialogue de Messieurs de Mallepaye et de Baillevent* published in an edition of Villon's poems in 1532, may possibly be borrowed from Des Perier's fifty-eighth story, *Du moyne qui respondeit tout par monossyllabes rymez.* 2. *Repetitions.* Several passages of the prologue are repeated almost verbatim from the prologue to the third book. The *Isle Sonnante* (cc. i.-viii.) is another version of the island of Papimanie. The greater part of c. ix. (*L'isle des Ferrements*) is borrowed from the earlier books. In c. xviii. we have the shipwreck over again. Chapter xxviii. is a repetition of the attack on fasting. The country of Satin (c. xxix.) is another version of the island of Medamothi.

A more difficult and delicate line of argument is that derived from the general character and style of the work. First, it has been said that the tone of the satire, especially in the account of the *Chats fourrés*, is too bitter and violent for Rabelais. To this it has been answered that he had grown bitter with increasing age, and from disappointment at the non-realisation of his dreams of a regenerated society. But it is difficult to see what had happened since the completion of his fourth book in 1550 or 1551 to account for such a change of tone. If ever he had special cause to feel bitter it was in 1546, when he went into exile at Metz. As regards style, any argument founded on this must be necessarily unconvincing. However strongly the individual critic may feel the force of it himself, it is not one which is likely to have much weight with other people. I may, however, call attention to the tangible fact that the introduction of the first personal pronoun which characterises the greater part of the fifth book is unlike Rabelais, who in the fourth book almost invariably uses *nous*, *je* occurring only once (iv. 12). As for the rest, I can only say that, as a matter of personal impression, and without in the least putting it forward as an argument, I should on the evidence of style alone assign to Rabelais cc. xxxii. to the end, cc. xxiii. and xxiv. (the account of the game of chess), and the greater part of c. iv., that is to say, from *La maniere est telle* down to *indemnité et franchise.* All the rest, with the exception of a short passage here and there, I should say was the work of an imitator. Especially it seems to my ear to lack an essential quality of Rabelais's style, its rich and full harmony. With regard to the thought and general treatment as distinguished from the language my impression is practically the same; that is to say, the first part of the book seems to me unworthy of Rabelais and to deserve most of the strictures passed on it by Des Marests in the notes to his edition. On the other hand, the concluding chapters are, in my judgment, as fine as anything in Rabelais's acknowledged work. *Aut Rabelaesius aut diabolus.* But, as I have said, this is impression and not argument, and there remains to indicate still another line of argument, and one which promises results capable of being tested.

[1] It has been suggested that Rabelais may have heard of Scaliger's views before they appeared in print.

I have said that there are a considerable number of variations between the manuscript and the printed text. In a great many cases the manuscript, which is the work of a somewhat ignorant scribe, is manifestly wrong, but in not a few cases it alone gives either the true reading or something nearly akin to it. I will mention some of the most striking instances.[1] In c. xxxix. the printed text has *echo, paroles, meurs;* the MS. has *echo, les meurs et les esprits;* the true reading is *ethe* (ἦθη) *les meurs et les esprits* (see Plin., *n.h.* 35, 10, 98). In c. xlii. the printed text has *Pompeie Pauline;* the MS. has *Lullie Pauline;* the true reading is *Lollie Pauline.* In the same chapter, in the reference to the canon of Polycletus, a comparison with Plin., *n.h.* 34, 8, 55, shows that the MS. reading, *par l'aide de l'art* (*artis opere*), is right, while that of the printed text, *apprendre de l'art,* is nonsense, and, though I differ on this point from the principal editors, I feel sure that the MS. reading, *faictz de murrhine confinez en l'acuité des troys angles,* is right, and that of the printed text, *faits de marguerites fines en l'assiette de trois angles,* wrong.[2] Again in c. iv. *apotropieres* is surely preferable to *apotrophées* as a rendering of ἀποτροπαῖος, while in c. xx. there is no question between *fontaine de j(o)uvence* and *fontaine de jeunesse.* What is the conclusion to be drawn from these instances? Clearly this much, that in each case the MS. represents an original text which was the work of a man who had a greater knowledge of classical literature than the man who edited the book for the press. Further, it will be noticed that four of my instances come from the later chapters,[3] the fifth, not a strong instance, from c. iv., the greater part of which I believe to be by Rabelais, and the sixth from a short passage at the close of c. xx. (*cela estoit —— dispos*), which in point of style is not unlike Rabelais. On the other hand, in the rest of the book cases of this sort occur sparingly, if at all. A more complete examination than I have been able to make would, I am sure, prove fruitful.

I may now sum up the result of this inquiry. We have seen that all the objections to Rabelais's authorship, the evidence of du Verdier and Guyon, the anachronisms and the repetitions, the dissimilarity of tone and style, apply only to the first two-thirds of the book. The rest is not in the least affected by them, while the evidence of its brilliant thought and expression[1] is to some extent supported by the manuscript readings, which point to the author being a man more learned in Greek and Latin than his editor.

On the whole, then, I accept without hesitation the last sixteen chapters of the fifth book as Rabelais's genuine work, and to these I would add, though somewhat more doubtfully, the account of the game of chess, which is borrowed from the *Hypnerotomachia Poliphili,* a work known to Rabelais, and the greater part of the fourth chapter. As regards the rest, my conviction is less strong, but I believe that except for occasional passages it is either not the work of Rabelais, or it is work that he deliberately rejected. There is no reason, I may point out, why he should not have written the conclusion and nothing else when death overtook him. All that was wanted for the completion of his design was the arrival of the travellers in the country of Lanternois and the oracle of the Bottle. Any other addition to his previous account of their travels would be an occasion for satire and philosophy, but would not be necessary to his story. Finally, I venture to suggest the following hypothesis as to the origin of the book. After Rabelais's death there were found amongst his papers the completed manuscript of the conclusion of the voyage (cc. xxxii.-xlvii.); the account of the game of chess (cc. xxiii., xxiv.); various fragments, including the greater part of c. iv., and perhaps a few headings of chapters. There may have been also some rough drafts which Rabelais had rejected in favour of chapters which had already appeared in the fourth book. This material came into the hands of some more or less learned and literary person, possibly Jean Turquet by name, who proceeded to supplement it with an imitation of the dead master, which, with a genuine fragment by Rabelais (c. iv.) worked into it, he published as a posthumous work of Rabelais under the title ot *L'isle Sonnante.* Then finding that his forgery was generally accepted as genuine, he set about with the help of Rabelais's headings and fragments to write more additions. Finally, he published the whole work with the genuine sixteen chapters of the conclusion as the Fifth book of Rabelais. The precise relation of the manuscript to the printed text I do not pretend to determine,

[1] I have taken these readings either from M. Marty-Laveaux or from Des Marests.

[2] I am glad to find that Mr W. F. Smith adopts the MS. reading.

[3] I could cite other instances, hardly less striking, from these chapters.

[1] So far as the last sixteen chapters are concerned I entirely agree with Mr Saintsbury.

nor can I guess why the account of the game of chess is omitted in the manuscript, as there is an evident gap in the narrative without it. The spurious chapter on the supper of the *dames lanternes*, which appears only in the manuscript, the editor perhaps wisely cancelled after reading it in type, but his mutilation of the ending to the last chapter proves his lack of taste as well as his lack of learning.

ARTHUR TILLEY.

MAURITIAN CREOLE.

THE development of a literary language out of a comparatively meagre popular vocabulary is a phenomenon no less interesting than the evolution of a higher form of life out of a lower. And as in animal morphology the survival of elementary types serves to establish what might otherwise be but a theory, so in linguistic morphology the existence of an elementary language, a sort of linguistic embryo, gives support to theories based largely on extinct species.

There is a "Vie des mots," but there is also a "Vie de la langue." Shall we compare the language to an animal species? The words are the limbs, organs, and characters of the individuals, rarely precisely the same in any two of them. The history of the language is the history of the evolution of the species. Variations occur—some are advantageous, and are transmitted; rudimentary organs or limbs persist, traceable often, like the hind-legs of the whale, only in the embryo.

Such an elementary language is Mauritian Creole. Herein lies its interest. Classical Latin produced the offspring Lingua Rustica, which has now in course of time given us modern French. Modern French has, in course of time, produced the offspring Mauritian Creole, which will probably become extinct before ever it reaches a higher development.

In order that, from the outset, the consideration of this language may be more intelligible, it will be well to summarise some of the chief points in the history of the island. These, for the sake of clearness, may be put in tabular form.

MAURITIUS, 57° 50′ E., 20° 30′ S.

1505. Discovered by Portuguese. Uninhabited. Named Ilha do Cerne.
1598. Taken by Dutch. Named L'Ile Maurice after Prince Maurice.
1712. Abandoned by Dutch.
1715. French take possession. Held by agents of the French East India Company. Called Ile de France.
1798. Seat of the French Government in the East removed to it from Pondicherry. Introduction of sugar-cane, roads, forts. Capital, Port St Louis, founded, etc.
1810. Attacked by England.
1814. Given to England by the Treaty of Paris. By the 8th article of Capitulation the island retained its own laws, customs and religion.

The population is thus composed:—

European. French, English and half-castes.
Coloured. Hindu coolies; these form more than two-thirds of the population.
Africans, Asiatics, Negroes, Malagasies, Parsees, Singhalese, Chinamen, Malays, Lascars, Mozambiques, Bengalese, etc.

Total population 378,000, of whom 261,000 are Indians, originally imported coolies.

The origin of the word "coolie" is uncertain (see Whitney, XIX. Cent. Dict., and Murray, New Eng. Dict.):—

1. Kuli. Bengali, Canarese, Telugu, Malayâla and Tamil, a day-labourer.
2. Kolis or Kolas, a hill-tribe of Bengal often employed as labourers.
3. Kolis or Kolas, a hill-tribe of Gujarat (see Blandford's "India").

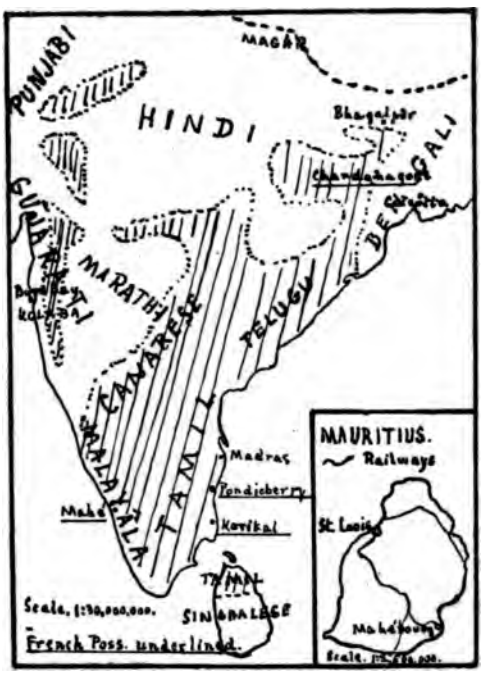
According to Murray the first mention of Coolies is in early seventeenth century, and refers to Gujarat.

Slavery was introduced by the Dutch in 1712, natives of Africa being imported; from these are descended, partly by marriage with Europeans, the Creoles. These latter have a rich olive-brown complexion with dark curly hair.

Under the French the slave-trade was in the hands of European merchants and Creole colonists. They imported coolies from the banks of the Ganges, and from other parts of India, as well as negroes from Madagascar and the Mozambique coast. The white Creoles are chiefly of French descent, largely from officers, soldiers, and sailors of the French East India Company.

Under the British, coolies have been imported from India, Tamils from Madras, Bengalis, Kolabas from Bombay, and others from the interior, and even Magars from the far north. These coolies are imported for a period of three years. They then return to their own country. Those who go to work on the plantations often never learn the new language, but always need an interpreter between themselves and their masters.

Thus we have a vastly heterogeneous assemblage of races in this island which is but 39 miles long and 28 broad. Hence arose the absolute necessity of having some



lingua franca; and this naturally enough is a degenerate form of the language of the early French masters of the island.

It is part of our purpose to trace how far this *lingua franca* has been influenced by the various mother tongues it has replaced, and how far it has arisen simply from its having been learnt orally and not from literature. It is a common-place that the Chinaman's Pidgin-English lacks the "r" that is wanting in his own language. We should expect that similar influences have been at work in Mauritian Creole. Further, it will be necessary to take into account certain points in the pronunciation of French at the period at which the language sprang into being—*i.e.*, during the eighteenth century.

We may here conveniently insert maps showing the languages in India and Africa that may have affected Creole.

The chief of these in India are Bengali, Hindi (with its branches Gujerati and Punjabi), Marathi, Tamil, Telugu, Malayâla and Canarese. Of these Gujarati is the *lingua franca* of the Bombay presidency, and Hindi, or more specially a form of it known as Urdu, a form containing an admixture of Persian, Arabic, and Turkish words is the *lingua franca* of most parts of India. The Gujarati traders are mentioned as having to some extent carried their language with them to China and Africa—*e.g.* to Hong-kong, Zanzibar and Mauritius. The shaded portions of the Indian map show the Dravidian or non-Aryan languages. These have probably influenced the Aryan languages in some points of pronunciation—*e.g.* Telugu has probably affected the Bengali dialects nearest to it. It will be seen that in this Dravidian area lie the French possessions Pondicherry, Karical and Mahé, which last was taken by de la Bourdonnais, who was for some time governor of the Ile Maurice.

Turning to Africa, we see that the half of the continent south of a line crossing horizontally from the Bight of Benin, with the exception of the south-west corner, is occupied by one large group known as the Bantu languages. It is said that none of these are

more removed from one another than French is from Italian.

There is lastly Malagasy, which, in spite of its geographical proximity to Africa, is not linguistically connected with it. Its affinities are rather with the great Malayo-polynesian group. This language is of importance since it was largely from Madagascar that the French drew their slaves, especially at first. They drew more, however, from the Mozambique, as they found them more tractable than the Malgasies.

Naturally, in a population so heterogeneous as this, it is impossible for there to be but one pronunciation. All that can be done, then, is to select that pronunciation which is most prevalent. In this there is little difficulty, for the various transcribers agree very closely in their transcriptions, the chief variations being in the modes of representing the sounds. The system adopted here is slightly modified from that used in Anderson's version of St Mark.

Some help has been obtained from Baissac's "Etude sur le Patois Créole Mauricien." Nancy, 1880. [British Museum. 12903, bbb. 25.] In this, however, no attempt is made to trace the various linguistic influences at work. Other works of reference will be found collected at the end of this article.

Nearly all the words and phrases cited are taken from the just mentioned translation of St Mark by the Rev. S. H. Anderson, published by the British and Foreign Bible Society. It is a work that contains many inconsistencies; but considering the material to work upon, such inconsistencies are not at all surprising. The vowels are to be pronounced as in French. Those followed by "n" take a slight nasal sound. An advantage in taking this as our text is that it is a book easily and cheaply procured, should any reader of this feel inclined to read some of the language in a continuous form.

Before commencing a detailed study of the language, a few selected quotations will not be out of place. These will give a general idea of the sound of the language and of the problems to be attacked.

Mark viii. 14: *E zot ti fine bliyé pran dipén; é zot ti éna nék éne tou sel avec zot dan bato.* And they had forgotten to take bread, and they had only one with them in the boat.

Mark viii. 23: *E li pran sa dimoune avég la par lamén e condir li an dehor villaz, é apré ki ti fine met lasaliv laho so lizié é poz so dé lamen laho li, li dimand li, Eski vou voar kiksoz?* And he takes that blind man by the hand and conducts him outside the village, and after he had put spittle on his eyes and had put his hands upon him, he asked him, Can you see anything?

Mark xi. 5: *Kik zans, parmi dimoune ki ti apré dibou la dir zot, Ki vou fér apré larg sa piti bourik la?* Some folk among the men that were standing there said to them, What are you doing setting free that foal of an ass?

There are here some words recognisable immediately:—*avec, bato, condir, villaz, dimand, bourik*, etc.; others whose origin is less easily detected:—*dipén* (du pain); *avég* (aveugle); *lizié* (les yeux); *zans* (gens); while others have their identity or significance more completely disguised:—*zot* (les autres); *nék* (ne que); *fine* (fini, sign of a past tense); *dimoune*, (du monde); *apré* (tense-sign of continuous action as well as preposition).

It is the discussion of the second and third of these categories that will chiefly occupy our attention. Our task will be lightened if we note tabularly some of the chief variations from Modern French in the pronunciation of certain vowels and consonants, reserving for later any discussion of reasons for these variations.

A. Vowels.

1. (*a*) ui appears as *i* lui, *li*; fruit, *fri*;
   (*b*) ui „ *oui* nuit, *nouit*;
2. (*a*) eu „ *é* seul, *sél*; preuve, *prév*;
   (*b*) eur „ *er* l'heure, *lér*; peur, *per*;
3. u „ *i* plus, *pli*; muet, *mié*; ceinture, *séntir*;
4. (*a*) oi „ *oa* moi, *moa*; voir, *voar*.
   (*b*) oi „ *é* droit, *drét*; roide, *réd* (*cf.* mod. Fr.).
   (*c*) oin „ *oén* besoin, *bizoén*; loin, *loén*.

B. Consonants.

1. ch „ *s* chemin, *simén*; chose, *soz*.
2. g (e) j „ *z* mange, *manz*; jette, *zet*.
3. ll, l mouillé „ *y* fille, *fiy*; soleil. *soléy* (*cf.* tranquille, *trankil*).
4. gn (mouillé) „ *ni* signal, *sinial*. *in* gagne, *gaïn*.

C. Omission of unaccented syllables:—*bliyé*, oublier; *maziné*, immaginer; *tand*, entendre.

D. Omission of the final syllables *le, re* after mutes:—*malprop*(re), *tab*(le), *féb*(le), *dissip*(le), *kat*(re).

This will suffice to explain nearly all the words concealed under a change of letter only or under the phonetic script. The following cases involving various combina-

tions of these changes will now be quite intelligible:—*zizé*, jugé; *féy*, feuille; *may*, maill(er); *avég*, aveug(le); *pésér*, pêcheurs; *téinié*, éteigner, for éteindre, &c.; *habiy an poal samo*, habillé en poils de chameau; *asterla*, à cette heure-là; *avla*, ah! voilà; *eski*, est-ce que, &c.

Many of these points are the natural result of a foreigner trying to learn French orally—*e.g.* A. 2, 3, and B. 3, 4; also C. and D. Others seem to lead us back to the eighteenth century pronunciation of French—*e.g.* A. 4, *oi* pronounced as *oa*, *oé*, and *é*. The same explanation accounts for some final consonants that are silent in mod. French being pronounced in Creole:—*Zans*, gens; *siz*, assis; *sis zour*; six jours.

B. 1 and 2 are not so easy to account for with certainty. It is true that French itself was somewhat uncertain between *ch* and *s*; *cf.* "Sine" for "Chine" (*cf.* Thurot, II. 218), "dessire" for "déchire" (*cf.* Thurot, II. 215). Foreign influence has, however, almost certainly been at work here, and probably cumulatively from different directions. On the Indian side we have the following facts:—In Tamil *ch* is pronounced as *s*, and *dj* as *z*; the same occurs in Telugu before all vowels except *i*, *e*, *ei*. In inland Bengali *s* tends to replace *sh*. (On the coast the opposite tendency prevails.) Further, *cch* often changes to *s*, and in East Bengali regularly. Bengali uses *z* for *j* and *j* for *z*, almost at pleasure. In East Hindi *s* tends to replace *sh*, which the people seem incapable of pronouncing. This is in the district round Tirhut, Purneah, Bhagalpûr. The Arabic *sh* becomes *s*. Thus we have *sekh* and *samil* for *shekh* and *shamil*. On the other hand the Hindi peasant is said to be unable to pronounce *z*. In Malagasy, which Baissac speaks of as "une des deux aïeules" of Creole, *j* is pronounced as *z*, while, on the other hand, *s* before *i* and *e* becomes a soft *sh*. We even get malagasyized French words: *salana*, chaland; *zariday*, jardin. In Mozambique the sounds *sh* and *ch* both occur, though in the neighbouring and closely allied dialect of Kilimane, on the coast S. of Mozambique, *z* replaces *ch*. To which of all these influences are we to suppose it due that we have in Creole *samo* for chameau, &c.? Not to Mozambique, for Baissac specially notes a Mozambique native as pronouncing *Dichang chourti dan mo lédo* (du sang sortit de mon dos). Malagasy and Bengali seem here to have been the dominant influences; this would also accord with the fact that these races were the chief early importations.

An apparent exception to A. 3 is found in the indefinite article *éne*. This is probably due to the confusion in the native's ear between the masc. and fem. of the French art., and inability to pronounce either the nasal masc. or the *umlaut u* of the fem., resulting in a compromise, a sort of average struck between the two. It is also interesting as retaining probably in the second syllable the more definite pronunciation of the mute *e* of the eighteenth century.

We will now pass on to consider a few particular points of interest, trying in the same way to trace, if possible, foreign (*i.e.* non-French) influence. Creole possesses no definite article. The French article has become part of the body of the word, or in the case of the masc. art. before a consonant, has often entirely vanished—*e.g. simén*, chemin; but *lédo*, le dos; (*cf.* origin of English "algebra" or French "lierre"); moreover, according as the French word occurs more frequently with the definite or the partitive article, so has Creole adopted the one or the other as the initial syllable; thus we have *si disel perdi so gou*, si du sel perd son goût; *kan mo ti kas senk dipén*, quand je cassai cinq pains. So in *ene po dilo*, un pot d'eau; *di* in *dilo* is part of the word, and not equivalent to a *de* of the genitive case; the genitive case being expressed in Creole by simple juxtaposition—*e.g. coté lamér*, the sea shore. *Ene gran lafoul*, une grande foule, shows the same combined article. Three possible causes present themselves. Tamil possesses no definite article. Has the Tamil native from Pondicherry taken article and word to be one whole, the idea of an article not being present to his mind? Mozambique and its kindred possess no article proper, but prefixes showing sing. and plur.: thus *mu-ntu* person, *ba-ntu* persons while *a ba-ntu* means "a" or "the" people. Has the Mozambique native taken the French article to be a prefix such as his own language possesses? Malagasy, it would at first sight appear, could have had no influence here, since it possesses an article, which is used not only as our ordinary definite art., but also in the way corresponding to the Greek or German article for converting other parts of speech into nouns. Yet, on closer investigation, we find in Malagasy cases that exactly parallel the forms in Creole. They are malagasyized French words as above. Examples are—*disely*, du sel; *lapoély*, la poêle; *dipaine* (*Cr. dipén*), du pain.

The word "*li*" represents Fr. *lui*, *li dimand li*, he asks him. But in *disel li bon* it seems as if it might have a different force.

It is probably for *l'est* (*i.e.*, il est, with pleonastic il). One is tempted to recognise in it the *li* that occurs in Yoa, Senna, Karanga, &c., as one form of the copula (no proper verb "to be" existing in the Bantu languages). *U u-li njuja*, thou art young. In *li bon ki nou isi*, it is good that we are here, it has the same force.

A similar case is the word "*ti*." This is the sign of a past tense:—*promié ti pran éne fam*, the first took a wife. This is almost certainly the French "était." There seems, however, a possibility that the existence of a certain Dravidian particle may have influenced the formation of the Creole word. This view is perhaps supported by the fact that the form *été* exists, and is used where it is more of the nature of a participle than an auxiliary of tense, *zot ti découver létoa, a cot li ti été*. They uncovered the roof where he was. Yet if *était* gave *ti* we should have expected *été* to do so, unless there were some other additional influence at work on one word or the other.

Other interesting tense-signs are *fine*, *va*, *pour*, *apré*, showing respectively perfect, future, remoter future, and continued action. Combinations of these are used for the other tenses. The following examples will show this:—*Démon fini sorti*, the devil went out; *Si zamé li ti fine né*, if he had never been born; *Pour voar si li ti va guéri li*, to see if he was going to heal him; *Ki nou pour mor*, that we must die; *Ti pour Fétpak*, it was about to be the Passover; *E ti apré cos avec li*, and were conversing with him; *E li trouv zot apré dormi*, and he found them sleeping (*zot*, them, is for "les autres").

The form *éna* means either "there is" or "there are," or stands for the verb "to have"; *Va éna tramblman de tér*, there will be an earth-quake; *Vou éna zorey*, you have ears. It would seem to be a result of a confusion between "il y en a" and "il en a."

We may now turn from verbs to another point in connection with nouns, which will have already caught the eye of the reader. *Zorey* and *zot* are cases of a change as extensive as the amalgamation of the article with the noun in the singular. It is in fact the same phenomenon in the plural. The article has vanished in the plural before words beginning with a vowel, leaving only the *z* of the liaison. Moreover the word thus formed has, in many cases, become also the form for the singular. We have *avec zouvrié*, with the workmen; *pran dipén zanfan*, to take the children's bread: but in the sing. *éne pti zanfan*, a little child; *enlév so zorey*, cut off his ear. *Cf.* mod. vulg. Fr. sous quatre (pron. katz) yeux. An analogous formation appears in the word *nam*, soul, for "son âme." It is simply the same principle that has given us in French "lierre" for "l'ierre"; and in English, "a newt" for "an eft."

We may conveniently at this point discuss some forms which have received, what seem to me, inadequate explanations from M. Baissac and from M. Paul Passy. Two of these words are *zozo*, bird; and *lili*, bed. Of these, Baissac says that, *lili* is formed by reduplication from "lit," a bed, in accordance with a tendency in the language towards dissyllables. He cites, as parallel cases, *néné*, a nose; *loulou*, a wolf; *dilo*, water. Passy says that they are cases of the reduplication so prevalent in the languages of primitive peoples. It is indeed true that in the languages which have had their influence on Creole this tendency is largely prevalent, notably in Malagasy and in the Bantu languages. Yet this reduplication is certainly not the sole cause of the forms in question. In the first place *dilo*, as has been shown above, is merely a case of the combination of the partitive article and noun. Secondly, the first syllable of *zozo*, a bird, certainly contains the *z* of the liaison, prefixed to the words, which, in French, have an initial vowel. This word appears in Haytian Creole as *zozio*, which is certainly not a reduplicated form. Similarly *lili* and *loulou*, with almost equal certainty, contain the amalgamated article. What we have to account for is the sound-assimilation that has taken place. Such assimilation is a fairly common phenomenon in any language. In some, however, it is more marked than in others, and this is so particularly in some of the Dravidian group, as for instance in Telugu, and shows itself especially in connection with the vowels *i* and *u*. Thus "katti" becomes in the plural not "kattilu" but "kattulu," the assonance being retrogressive; similarly an *o* due to assonance tendency is found in "ura," pronounced "ora," while "uru" is so pronounced. It is also worth noting that of fourteen examples cited by Passy these two from Mauritian Creole are the only ones that are not reduplications of *dissyllables*, which is the type of reduplication in the languages he cites and in those here referred to. Further, we have examples of similar assimilation in cases where the reduplication hypothesis cannot possibly hold. Such are *dipi*, *boucou*, *azounou*, *lizié* (Haytian Creole Zié.); for "depuis," "beaucoup," "à

genoux," "les yeux," and many others (Baissac's word *néné* is manifestly nothing more than *éne né*, un nez.) Cases there are in Creole, however, of reduplication of a type common in all languages, viz., the repetition of a word for the sake of emphasis, such are *pti pti morso* for petit petit, or *bién bién blan*; English, very very white; or Italian, molto molto bianco. It seems, then, far more probable that we are here dealing with cases of vowel assimilation rather than with reduplication.

The French negatives have in Creole joined together their two parts. They are *napa*, *narién*, *napli*, *nék* (ne que), while *zamé* and *person* have no "ne" attached to them at all. Examples are *e zot ti éna nék éne* and they had only one; *zamé nou ti voar kiksoz* (quelque chose) *com sa*, never did we see anything like that; *mo napa dir narién person*, I do not tell anyone anything. The form of these negatives, with the vowel *a* in the first syllable, is fairly manifestly due to the frequent recurrence in French of sentences of the type, "Il n'a pas fait ça." The form *nék* is less easily explained. The phrase "il ne faut pas" appears, as in mod. French, as *fo pas*. The loss of the negative with *person*, *zamé*, when it *follows* them is also parallel to mod. vulgar French.

Besides the words cited in the earlier part of this paper as examples of words simply concealed under a phonetic guise there are a few particular cases worth noting.

Abé. *Abé, si Satan ti revolté contr limem.* Well, if Satan be revolted against himself. For, eh! bien.

Ano. *Ano fér isi troa latant.* Let us make here three tents. Probably for "allons."

Bourlé. *Kan soléy ti fine lévé, li ti bourlé.* When the sun had risen it burnt it. Probably for "brûler," by a very common form of metathesis. *Cf.* French fromage with Italian formaggio; Lat. formaticum.

Casiet. *E li dir lou sa san casiet.* And he said all that without secrecy, for "cachette."

Tiombo. *Zot ti met lamén laho Jesu é zot tiombo li.* And they laid hands on Jesus and seized him. Baissac says it is for "tiens bon." If so, it is probably another case of vowel assimilation. But *cf. zot tini bon nék pour kiktan*, they endure but for a time. It is not for "tomber," for that appears as *tombé, e.g., lerla ossi zot tombé.* That hour also they fall.

Kisisa for "qu'est-ce que ça?"

Kikzene for "quelques-unes.

Ziska for jusqu'a.

These three appear in :—*Vré mem mo dir vou, éna kikzéne, ki dibou isi, ki napa va conné kisisa lamor, ziska ki zot fine voar roayom Bondié vini.* Verily I say unto you that there are some standing here, who shall not know what death is until they shall have seen the kingdom of God come.

Fane. *So répitasion ti fane partou.* His fame spread abroad. From Fr. "faner" in the sense of spreading hay, and so generally to scatter. This is its chief sense in Creole, as witness the Mauritian gallant's toast of "The Ladies." "Je bois, Messieurs, aux roses fanées autour de la table." Otherwise this would be a doubtful compliment.

Pti } It is worth noting the difference
Piti } between these two words of the same origin: *pti* is adjective; *pti lisién*, the young dogs. But *piti* is noun; *éne piti bourik*, a foal of an ass. *Cf. Piti Bondié.* Le Fils de Dieu. This distinction points to a distinction in pronunciation, which mod. French hardly recognises. Michaelis and Passy's Phonetic Dictionary gives "p(ə)ti" for both adj. and noun.

Perhaps the most interesting class of words in the language are those which bear the unmistakable stamp of a popular origin. They show, too, a phase of the language parallel to that of low Latin in comparison with the classical language.

Père, mère, fils, are replaced by *papa*, *maman*, *piti*; *comman sa fer ki li so piti?* How is it that he is his son?

Asterla guét pié fig. Then he looked at a fig-tree. *Pié* is Fr. pied as in un pied de vigne, a vine.

Asterla, is for, A cette heure-là.

Savir zot latab zans ki sanz larzan. To capsize (their) the tables of the folk who change money. Chavirer.

Sa ki sava bién napa bizoén docter. He that is well hath no need of a doctor. *Sava*, from, Comment ça va? and ça va bien.

Comman okéne blansisser laho la ter capav fer vine blan. As no fuller on earth can whiten it. *laho* for là-haut, *vine* for venir. *Cf.* mod. Colloq. Fr. faire venir blanc, to make come out white.

Mé li kit sa dra la, e li sové tou ni. But he left the linen cloth and fled naked.

Apport éne dénié. E li dir zot, Ki sa portré la, e ki sa lécritir la? Bring me a penny, and he said to them, Whose is this image and superscription?

E zot amén sa piti bourik la av Jésu, é zot zet zot lénz laho li, é Jésu ti assiz laho li. E boucou dimoune étal zot lénz dan simén; e plén lot fane brans, ki zot ti fine coupé dan boa.

And they bring that foal of an ass to Jesus, and they throw their garments upon it, and Jesus sat upon it. And many men spread

their garments in the way, and many others spread branches in the way, that they had cut from the trees.

It will be interesting, in conclusion, to compare a short passage in French with the same in Creole. We will take Mark xii. 1.

"Quelqu'un planta une vigne, et l'environna d'une haie, et il y creusa une fosse, et y bâtit une tour; puis il la loua à des vignerons, et s'en alla dehors."

Éne om li ti plant éne zardén, é ti met éne lentouraz otour li, li ti fer ladan éne bassin pour écraz rézén, e li ti fer éne latour é li ti loué li avec planter, e li ti al dan lot péyi.

Here the popular words are very prominent.

Such then are some of the chief features of this language, and these will suffice to give some idea of its character. To enter upon a more detailed discussion of its grammar, syntax and phonetics, would here be out of place, and more fit for a complete grammar of the language, which this short paper cannot claim to be. What has been here described will, however, suffice to show, if nothing else, at least the great risks that he runs who tries to "pick up a language by ear," without at the same time studying its literature. On the other hand, it serves equally well to show the futility of learning a language from its literature only, and expecting then to understand it when spoken. It may thus be considered as a living argument in favour of a combination of these two methods in the ordinary courses of instruction. But a perhaps more interesting fact brought into relief by this study is the complication of influences that have affected the language in its growth and history. We can follow Creole from its Aryan source to Rome, thence across Europe to France, and thence across the waters to Mauritius. At the same time its original sister languages having passed westward, established themselves in India, whence in turn they reach Mauritius, but as victims, not as victors. Further than this, we find the Bantu and Malayo-polynesian groups, both of them of as yet unknown origin, each influencing in its growth this new-born scion of the Aryan race. Thus there is, so to say, concentrated into this tiny spot of earth a compendium of the history of a large part of the world.

Which of all these influences has been most potent seems well-nigh impossible to decide; this, however, is certain that, in spite of the richness of the individual languages in grammatical or syntactical forms, the result is a language with nothing but the merest traces of either. Yet it is this very fact that renders it so admirably adapted to its purpose. It is, indeed, a splendid example of linguistic adaptation to environment.

HAROLD W. ATKINSON.

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REVIEWS

EPIC AND ROMANCE, ESSAYS IN MEDIEVAL LITERATURE.

By W. P. KER. (Macmillan.)

THE FLOURISHING OF ROMANCE AND THE RISE OF ALLEGORY.

By GEORGE SAINTSBURY. ("Periods of European Literature," Vol. II. Blackwood.)

IT is somewhat curious that, after being comparatively neglected, the Romantic Period of European Literature should have received, almost at the same time, two substantial treatises devoted to it by eminently competent hands. One had previously to go to Ellis and Warton and Dunlop for instruction in English, and poor instruction it was. The texts they had were poor and late; their guesses as to the *Quellen* were sadly to seek; above all, their critical powers were of the feeblest, and they judged the Romances after the canons of Boileau interpreted in a spirit half British-Philistine and the other half French-Voltairean. What strikes one first and foremost about the two new books on Romance is their sane yet generous criticism of the literary merits of the Romances and Sagas judged as literature and solely as that. Luckily there is not much chatter about Harry or Harriet to record at this early period, but both writers avoid even what little there is and treat their subject solely in so far as it is qualified to please, amuse, and excite the literary emotions.

The two books supplement one another. Prof. Ker's is in the main an account of the Sagas, with disquisition *de quibusdam aliis*. Prof. Saintsbury is at his weakest, or at least at his curtist, on Iceland. Prof. Ker throughout considers the social background out of which the literary pictures stand forth; Prof. Saintsbury, perhaps wisely, neglects the influence of social development on literary form. Prof. Ker is always discussing the relative merits of the diverse forms of literary art in general, not without reference to the *De Poetica;* Prof. Saintsbury leaves abstract discussion severely alone. Between the two, the "ordinary reader" can get as much instruction as to the matter and style of European Romance as he is likely to require, while the student will get from Prof. Saintsbury just that general review which he needs to "place" any particular object of his study in its due prospective.

Turning to the books separately, one is a little disappointed with Prof. Ker's; not so much perhaps from any fault of the book or of Prof. Ker as from the high expectations which one had formed of any work coming from the author of the Introduction to *English Prose Writers*. One expected the same breadth of treatment, sobriety of judgment, accuracy of phrasing, and sense of proportion which distinguishes that essay. But one scarcely gets that combination in *Epic and Romance*. As already observed, the larger part of the book is taken up with the Sagas, and welcome as is a critical introduction to Saga-study, Vigfusson's Introduction to the *Sturlunga*, when combined with Dasent's to the *Njála*, already supplies the place. There is besides a tendency to the cobbler's praise of leather in Prof. Ker's judgments on the epic narrative, as he calls it, of the Sagas. Now there is undoubtedly a remarkable comminution of treatment between the greater sagas and the Homeric epics. The impersonality of treatment, the subconscious irony of tone, the nobleness and naturalness of sentiment, are common to the two literatures. But, unless criticism means nothing, the patent fact that the Greek epic is poetry, the Sagas prose, is itself sufficient to put a gulf between them. "Not as narrative," Prof. Ker may reply; but even as narrative the Greek verse, with its necessary *divertissements*, prevents that tendency to tedium which is the all-pervading weakness of the Sagas, even the greatest of them. Their method is throughout the realistic; in narrative they are, so to speak, of the Dutch school. That makes them all the more effective when they come to the great passages, but in the intervals not on so high a level; it renders the details tedious, especially as, in most cases, their form is the biography, if not sometimes the family history. Hence their greatness is in patches, and—a thing which rarely happens with really great literature—their excellence comes out higher in extracts than as wholes. What does that mean but bad artistry in the adaptation of means to end? Prof. Ker is not unaware of all this — indeed, he has an admirable passage explaining the looseness of texture in many of the Sagas. But his language at

times is unqualified, and too likely to leave a false impression of the artistic values of the Saga narratives.

Nor has he left a clear impression of the distinction he means to convey by the two terms of his title. One gathers only that there is something special about the epic, while it is the tendency of romance to be romantic. More seriously, Prof. Ker has to own that there is often more romance in what he calls Epics than in the Romances properly so-called. This is at once to give up the attempt to distinguish between what it might have been preferable to call Early and Later Romance. The contrast in tone between *Beowulf* or *Roland*, for instance, and *Erec* or *Aliscans*, is indeed great. But one can fill in the intervals with approximations to the tone of one or other till we get a series which would be in the main homogeneous. We want a name for the series in preference, the calling one end of it Epic and the other Romance. The futility of the latter process comes out most clearly when we are asked to call the "matter of France" Epic (really because we happen to have an early example of it in the *Roland*) and the "matter of Britain" Romance. It is indeed a curious fact that the *jongleurs*, as a rule, confined themselves strictly to the one or the other. But, after all, speaking generally, the two sets were produced contemporaneously under the same influences, and though their "matter" is different, the form is the same.

The real contrast to be drawn is that between subjects which are regarded as sacred (not necessarily religious), and those which are not of this character; in other words, it is the mythological element which is a necessary ingredient in the epic. Prof. Ker declares that in the Iliad the mythological elements are subordinate and external, but that is judging from our point of view. To the Hellenic mind the intervention of Athene or Hermes was even more interesting than the natural emotions of Achilles and Priam. At any rate the sacred or mythological character of the theme serves to account for the difference of tone between the medieval folk epics and the later romances. Even the *Roland* had its sacred character in the times immediately preceding the Crusades. The Morte d'Arthur has its interest from this point of view as an attempt to create a sort of artificial mythology about the earlier history of Britain. It was the infusion of the mystic element of the Holy Grail which makes the Arthuriad so confusing to classify — pseudo-epic in tone, romantic in treatment.

Apart from this want of perspective in the treatment of its parts, and apart from a certain want of definiteness in the definition of his subject matter, Prof. Ker's book forms an admirable *Einleitung* to medieval literature. He rightly concentrates his attention on typical examples of the various branches with which he deals, and one is especially grateful to him for the admirable versions which he has given of some of the most striking passages in the sagas and romances. This is indeed to interpret for us the spirit of romance. Of criticism of these detailed descriptions I do not feel myself capable, but I must express my surprise that Prof. Ker regards the *Flamenca* as at all distinctive of the medieval romantic school. It appears to me quite exceptional in its approximation in form, and even to a certain extent in sentiment to the modern novel.

Turning to Prof. Saintsbury's work, one is struck with the success with which he has marshalled, within a comparatively few pages, such a very wide extent of literature. Part of it had already been surveyed in his *Short History of French Literature*, but his treatment here is both fuller and more mature, while he has added summary accounts of German, Icelandic, Provençal, and Spanish literature in the period of which he treats which display the same skill in selecting the distinctive qualities of whole literary movements. He quite unnecessarily apologises for his lack of expert knowledge of these latter literatures. For the particular purposes of his book it was preferable that he should regard them, as it were, from the outside.

It is somewhat difficult, nevertheless, to understand the exact scope and plan of the series of which Prof. Saintsbury's book was the first volume issued. There is a sense in which we can talk of European literature almost in every age. Since the break up of the Roman Empire there has been some particular form and branch of literature which has attracted the common attention of all the western nations of Europe. In the particular period with which Prof. Saintsbury deals, even the same subjects were treated throughout the whole area. The Arthuriad, the Renard, the *Exempla*, and some of the oriental collections of tales were reproduced in almost all the tongues spoken between Iceland and the Pyrenees, and between Wales and Constantinople. The treatment of these common topics in their various forms would constitute European literature in a strict sense, but what this series aims at doing would rather appear to

be an account of the literatures of Europe at a certain epoch, giving special prominence to the literature which was most *tonangebend* at the time. So far as any particular literary product is not common to all, it is necessarily not European, and from the nature of the case this description would apply to the majority of the works dealt with in any one division of the series. Some years ago Prof. Dowden suggested a short Primer of European literature dealing with the general tendencies of literature in Christendom. This would indeed have been European literature in the proper sense, whereas Prof. Saintsbury's series will, so far as one can observe, consist of a collection of histories of the literatures of the various European countries bound up together according to epochs. No single literature can on these lines be treated uniformly, and it is difficult to see the exact aim that such a series is intended to subserve. It will indeed testify to the wide learning of the separate contributors, but few of them, still less Prof. Saintsbury, need such testimony.

One would have expected some attempt at an explanation of the general character of the epoch with which Prof. Saintsbury deals, but, as before remarked, he confines himself entirely to the literary aspect of his theme, and has nothing to say of the historic or social background which caused the uniformity so characteristic of the romance period. This adds unnecessarily to the disconnected character of his treatment, and at times has resulted in some serious lacunæ. The first chapter on the function of Latin suffers particularly from this neglect. There is no mention of the *Exempla* nor of the curious Natural Histories which had such striking influence, while the lives of the Saints and the huge Encyclopedias, like that of Vincent of Beauvais, should not have been left out of any account of European literature. They had at least more influence on the general course of literature than the scholastic philosophy to which Prof. Saintsbury devotes a few pages. Still more important in any adequate treatment of the rise of allegory, so characteristic of this period, was the allegorical method of exegesis applied, in the first instance, to the Old Testament, and spreading thence over the whole of European thought. I note too an absence of all reference to the influence of the East and of Byzantium, which would appropriately come in if a strictly European standpoint had been maintained.

Where Prof. Saintsbury does generalise he is often very suggestive. Thus he rightly claims for Britain both the source and development of the Arthurian romances. He might indeed have gone further and claimed for the Angevin Empire at least most of what is specifically known as romantic literature. As I have elsewhere pointed out, nearly two-thirds of the French writers of the twelfth century were connected with the court of England.

Prof. Saintsbury is indeed at his best in dealing with the "matter of Britain." Amidst the vagaries of enthusiasts he keeps his head clear, while he does fair justice to the enthusiasts themselves and their reasoning. It is somewhat curious that he does not appear to be aware of the existence of Gaston Paris' very thoroughgoing treatment of the whole subject in the thirtieth volume of the *Histoire Litteraire*, at least he does not mention it in the bibliographical note on page 87, where he declares that "a complete and impartial history of the whole subject is still wanting and sorely wanted." The utility of these bibliographical notes, indeed, is somewhat doubtful throughout, so much is omitted that has equal right of entry, the method of reference is so irregular, while actual mistakes are not altogether absent. Bibliography, too, becomes so soon obsolete that it is likely to be misleading within a few years.

It is obviously impossible in a cursory review of this kind to devote attention to any of the special topics which crowd Prof. Saintsbury's pages. A miscellaneous chapter, like the seventh, dealing with Renard, Ysopet, the Fabliaux, the Romance of the Rose and the early chroniclers, is as good a one as any to test Prof. Saintsbury's method. With a few incisive touches he brings out the main points of interest of each class of literature, but the treatment is necessarily slight, and resembles too frequently mere *catalogue raisonnée*. Prof. Saintsbury consistently puts aside the question of sources, which is surely specially relevant when treating things from a European standpoint, but it is quite sufficient defence for him that it was impossible to deal adequately with such unsettled problems in a book of this kind.

Altogether, these two books ought to aid in that revived interest in the literature of romance which has come to us more perhaps from pictorial than from literary art. When we reflect what a comparatively easy thing it is to acquire a knowledge of early French or Middle German, it is surprising how few students of the delightful literature which exists in these tongues are to be found in

this country. If some of our minor poets, instead of presenting us with their minor poetry, would apply their skill in verse to the production of some of the *Pastourelles* or the Lyrics of Walther von der Vogelweide, not to mention the *Roland* and the *Cid*, they would deserve our gratitude, while increasing their reputation. *Aucassin et Nicolete* has been made an English classic, why not *Robin et Marion*, if we may regard Henryson's version as obsolete? The *longueurs* of the *Chansons de Geste* stand in the way of any complete translation, but a volume of selections somewhat on the plan of Ellis would make delightful reading. But there is no end of the suggestions that one could make of this kind with reference to this particular period of European literature. As Prof. Saintsbury remarks, "it produced some of the greatest matter, and some of not the least delightful handlings of matter, in book-history."

JOSEPH JACOBS.

SHORT HISTORIES OF THE LITERATURES OF THE WORLD.

Edited by EDMUND GOSSE.

IV. *Italian Literature.* By RICHARD GARNETT, C.B., LL.D. *Heinemann.*

DR GARNETT'S History, like the others in this series, is incommoded by the publisher's limitations, which prevent the author from saying what he would like to say, and pull him up at every turn just when he is getting well into his subject. These little books, to put it plainly, are illiberal and vexatious—a scholar of Dr Garnett's eminence might be allowed to choose his own way of treating the matter of his studies. It is a relief to turn from this restricted kind of writing to the absolute freedom of Dr Garnett's style in those delightful historical studies called the *Twilight of the Gods*. In this present book he is writing with less than half his strength.

Granting, however, the scale on which this history is composed, it can be said at once that few authors, at any rate in England, could have dealt more effectively with the theme. The history has the right excellences of a short history; it is clear, it is well-proportioned, it gives a due amount both of facts and of critical judgment (till the printer's limit is reached); above all, it is calculated for the only reader who is worth considering, the inquisitive person who will want to know more, and who will find his way from this book to the Italian authors themselves.

Some objections have to be taken, for in some points the history seems open to amendment. For one thing, the proofs have not been read with enough care, and some of the misprints are annoying. "Sonnetto" is not a *sonnet* (p. 9). Ciullo d'Alcamo, Cielo dal Camo, is twice mis-spelt on p. 7. "Jacopino di Todi" (p. 21) means Jacopone da Todi:—"Che farai, fra Jacopone?" On p. 216, l. 10, read *Il Paradiso degli Alberti*. On p. 284, the opening line of Filicaja's famous sonnet is grievously mangled. There are more serious faults. The history of the earlier poetry might have been made more definite, and the differences between the Sicilian school and the Tuscan should have been more fully explained and emphasised. Injustice is done to the Provençals on p. 5; the old familiar injustice, which persists in looking only at the artifices and affectations of those poets, and in ignoring their more natural and spontaneous melodies. There is more life, more of the spirit of Villon, or of Dunbar, in the Provençal poets, in the Count of Poitiers or the Monk of Montaudon, than in the Italian contemporaries of Dante; it is a mistake in historical judgment to treat the Provençals merely as pioneers, or as a stage to be hurried over. Again, Dr Garnett's estimate of Dante raises many questions. Dante's treatment of Ulysses is called "astonishing." Dr Garnett appears more impressed by the punishment of Ulysses among the thieves than by the story of his voyage "beyond the Sun." There is an interesting comparison of Dante and Milton, which would leave any one who did not know Dante with the idea that Dante was a fine minute worker, incapable of rising above the finer touches of description to the stronger excellences of swift movement or of lofty eloquence. A sentence may be quoted, and wondered at:—"In an age when minute description is in fashion, Dante's virtuoso-like skill in graphic delineation has been favourable to his renown; but a reaction must ensue when a bolder and ampler style of handling is again appreciated at its worth" (p. 50).

It may be remarked that on p. 105 the *Travels of Marco Polo* are mentioned as if they

were *Italian* prose of the thirteenth century; the French original belongs to the very end of that century. On p. 221 a word would have sufficed to indicate that the *Pentamerone* was written, not merely by a Neapolitan, but in the Neapolitan language. Room might have been found for Antonio Pucci in the history of the more popular poetry of the fourteenth century, and for Martelli, in the eighteenth, by reason of his metrical innovations. Among the books of reference in the appendix should be included the *Crestomazia* of Monaci, as it represents those aspects of the early Italian literature which have been least considered in England: the common unrefined medieval forms, very different from the courtly styles, Sicilian or Tuscan.

The parts of Dr Garnett's history which seem to have been written with most enjoyment and most success are those on Petrarch, Tasso, and Leopardi.

If in this review some points of Dr Garnett's statement have been challenged, it has been with the fullest acknowledgment, both of the great difficulties in his task and of the very remarkable and admirable way in which they have been surmounted.

W. P. KER.

DIE TRAGIK IN SCHILLER'S 'JUNGFRAU VON ORLEANS.'

Von M. EVERS. Leipzig, 1898. B. G. Teubner. M. 1.

ZU den Vorzügen von Schillers 'Jungfrau von Orleans,' vor seinem vorhergehenden Drama 'Maria Stuart,' wird gewöhnlich der Umstand gerechnet, dass in dieser 'schwarzdrapierten Tragödie' nur die Busse und Sühne zum Vorschein kommt, während in dem romantisch-lyrischen Trauerspiel sowohl Schuld als Busse sich zeigt. Vom rein dramatischen Standpunkt aus betrachtet, ist dieser Umstand im allgemeinen, entschieden ein Vorteil; in kritischer Beziehung jedoch kann er leicht zum Nachteil ausfallen, besonders in Dramen, wo die Schuld nicht klar und deutlich hervortritt, und folglich zu verschiedenen Deutungen Veranlassung geben kann. So entstand in Bezug auf Schiller's 'Jungfrau' unter den Kritikern die Frage:—Worin bestand eigentlich die schwere Schuld der Heldin, dass sie sie folgerecht mit ihrem Tode büssen musste? War es schon die plötzliche Verliebung in den englischen Feldherrn Lionel, oder bloss die Folge dieser Leidenschaft, die Schonung des Feindes nämlich? War es die willkürliche Überschreitung der vom Himmel der Schlachtenjungfrau auferlegten Sendung durch die Tötung des Wallisers mit eigener Hand? Oder endlich war es die Selbstüberhebung der niedriggeborenen Hirtin? Die schwierige Lösung dieser Fragen war es nun, über die sich im gespaltenen Lager der deutschen Kritiker ein heftiger Streit entspann, der zu der vorliegenden Schrift die nächste Veranlassung gab. Die Polemik wurde ursprünglich in der von Dr Otto Lyon herausgegebenen 'Zeitschrift für den deutschen Unterricht' geführt. Herr M. Evers hatte in dieser Monatsschrift seine Ansichten über die Tragik in Schillers schwungvoller Tragödie niedergelegt und wurde in Folge dessen von dem bekannten Germannisten Dr Albert Richter, scharf angegriffen. Herr Evers antwortete in einem umfangreichen Aufsatz, von dem er kürzlich den vorliegenden Separatabdruck herausgab. Mangel an Raum verhindert uns die verschiedenen Ansichten der streitenden Parteien eingehend zu erörtern. Wir wollen uns daher nur darauf beschränken, das Resultat zu dem Herr Evers in seiner mit grossem Fleiss und Ernst ausgearbeiteten Schrift gelangt ist, kurz anzugeben.

'Schon vor der Lionelscene mit ihrer immerhin entscheidenden Wendung,' bemerkt der Verfasser am Ende seines Aufsatzes, 'verstrickt sich Johanna—eben von der Nachtscene II., 4 und den Montgomeryscenen als der "Achse der Tragik" ab—in jene, zunächst allerdings noch unbewusst—wahnhafte und gerade deshalb um so tragischere DOPPELSCHULD; einmal der gewaltsam eigenmächtigen GRENZÜBERSCHREITUNG ihres reinen Propheten—und Führerberufs durch persönliche Einmischung in den Einzelkampf und blutige Tötung einzelner, sogar wehrloser Feinde; anderseits, untrennbar damit verbunden und wechselseitig bedingt, der momentan-exaltierten SELBSTÜBERHEBUNG in Leugnung all ihrer irdisch—natürlichen Beziehungen und in Selbstvergleichung mit den Engeln Gottes. ... So wird sie schliesslich bis zu solcher Höhe unbewachter Selbstüberhitzung getrieben, wo als ebenso psychologisch natürliche Folge der jäheste Umschlag ins gerade Gegenteil droht und in der Lionelscene, in gottverhängter Nemesis-Fügung, auch thattsächlich eintritt, um sie nun in wirklich bewusst-

empfundene Schuld und Gewissensqual zu stürzen.'

Denjenigen die eine genaue kritische Untersuchung der Frage, worin eigentlich die Tragik in Schiller's 'Jungfrau von Orleans' bestehe, anstellen wollen, sei Herrn Evers' Schrift samt den einschlägigen vorangegangenen Aufsätzen in Lyons Zeitschrift, bestens empfohlen.[1]

. . . m

[1] The same question has of late been admirably discussed in the second volume of Ludw. Bellermann's fine book *Schillers Dramen. Beiträge zu ihrem Verständnis.* Berlin: Weidmann. 1891. *K. B.*

OBSERVATIONS.

Some Annotations to two recent Articles on Luke xiv. 31 in the *Codex Argenteus.*

(*Mod. Lang. Quarterly, No.* 2, *and Mod. Quarterly of Lang., No.* 1.)

(1) Paragraphs 8 and 9 require some modification and correction. I have been reminded by a distinguished continental Teutonist, through our "mutual friend" Dr Lawrence, that *cuman*, *trudan*, and *wigan* itself, belong to a class of primitive tense-forms in which the accent fell on the stem-vowel instead of the root, and the root consequently appeared in its weakest form [as in the sixth Sanskrit conjugation; *cf.* *tṛpáti* with *sárpati*, wk. root *sṛp*]; whence it follows [unless in any instance *two* presents were handed down] that what *seem* to be the regular forms, *quiman*, *tredan*, *weihan*, are really the younger, evolved by analogy to the normal ablaut-series of their several classes. *Wigan* (*wiʒan*) originally belonged to the *i*-series; *a*-umlaut in Teut. would lead to *weʒan*, which is the A-S. form (in compp., Beow. 2401, Byrht. 183, 228), and to O.N. *vega*: in Gothic, of course, the *e* reverted to *i*. So far, therefore, the influence of the similar verb *wegan*, *wigan* = Lat. *vehere*, need not be taken into account. [The verbs in question, the "*Aoristpraesentia*," were first investigated by Osthoff, *Beiträge*, viii. 287-311: an outline of the subject is given by Kluge in Paul's *Grundriss*, i. 369, and in Streitberg's *Urgerm. Gram.*, 291, 292. I read Osthoff's art. on its appearance (about 1882), but forgot Captain Cuttle's standing order. While simplifying my paragraphs, the correction makes the form *wigan* indisputable.]

(2) Streitberg, in *U. G.* 126, following E. Hermann, in *Kuhn's ZS.* xxxiii. 531, points out that in Teutonic the coalescence of prefix and verb could not have taken place until after the completion of the Teut. "*Accentverschiebung*"; otherwise the prefix would have taken the accent (*dúginnan*, suppose) as the noun-prefix did; whereas the accent rested and remained on the root-syllable of the verb (*duginnan* = *begín*). This *fact* of accentuation was established by Lachmann nearly seventy years ago: H. and S. now give the immediate *reason* for it, and bring down the chronology of coalescence to a comparatively late date,—perhaps towards the beginning of our era. But the process was not everywhere completed for centuries later, as is shown by the numerous instances of "hovering" of the particle, of which I gave a few specimens in par. 16.[1] Now, behind the accentuation, a reason is required for that remarkably prolonged non-coalescence; and until a better is offered I venture to suggest that a feasible one is supplied by the hypothesis in par. 14: we have only to assume a persistent *Sprachgefühl* to the effect that the particle did not strictly and fully belong to the verb,—a *Gefühl* at once evidenced, and kept from quite dying out, by survivals of the primitive construction, — object (direct or indirect) + particle + verb. The suggestion is not weakened by the fact of the much earlier coalescence of particle and noun, which may indeed have taken place, in each instance, soon after the two were brought into juxta-position; for, firstly, there was no other word alongside to claim the particle by prior right; and, secondly, the juxta-posited part. and noun would inevitably be assimilated, as regards both coalescence and accentuation, to the pattern of the ancient compounds of the forms adj. + subst., subst. + subst., etc.

[1] It is not improbable that, in Go., many examples are concealed by the non-separation of words in the codices; *e.g.*, 1 Cor. x. 1,—*mareinþairhiddjedun*, printed *marein þairhiddjedun*, "they-went-through the-sea," but not unlikely to be *marein-þairh iddjedun*, "they-went the-sea-through." (Compare the Skt. conglomerates of the form (say) *pitaramupatishṭhati*, "he-is-standing-near-his-father.")

(3) The assumed "provection" of the particle from the subst. to the vb. may be illustrated by the numerous instances in English of the provection of a consonant from the end of one word to beginning of the next, as shown in *N*ell, *n*uncle, (the) *n*once, (the) *t*other; the names *P*rice, *P*owell, etc. Mr Giles (p. 177) gives similar instances from the Greek. The much rarer examples of "retrovection" of a consonant (as in a*n* adder, a*n* apron, etc.) illustrate the transference of the preposition from its phrase to the preceding verb (par. 21).

(4) A large number of prefixal substantives, immediately derived from verbs, survive in English, even although their related verbs may now show a subsecutive particle (par. 18), *e.g.*: *bystander*, but *to stand by'*; *onlooker*, but *to look on'*; *outcast*, but *to cast out'*. Some such have even got duplicates by following the example of the verb; as, *stander by'*, *looker on'*. The latter pattern is to be expected in modern instances,—*hanger on'*, *passer by'*, or that beauty, a *chucker out'*; and Autolycus was "a *snapper up'* of unconsidered trifles." The substantives may still take the plural,—*hangers on'*, *chuckers out'*, etc., etc. The use of such forms may be indefinitely extended: thus we read, "There is a school of *speakers out'* . . ." (Merriman, "The Sowers"). The foregoing are *nomina agentis*; but there are similar instances, though fewer, among abstract verbals; as, *an outlook*, dupl. *a look out'*, like the verb *to look out'*; so a race-horse may have a *walk over'*; a school-boy, at the "tuck-shop," a *tuck in'*; "Ike's friends are giving him a *send off'*" (Punch's Alm. '98); and so on.

(5) Par. 22, "Norse influence": Mr Kington Oliphant ("O. and M. English") says "Danish;" we mean the same thing:—"A new construction of prepositions [?] is seen [*circ.* 1160] in *candles to æten bi*. . . . This gives wonderful freedom to our construction of sentences: Orminn, forty years later, was often to imitate this idiom, which seems to be Danish." T. Le M. D.

Some Dante Notes.

In common, I suppose, with most editors of classical works, I have found that much interesting material for annotations and explanations has fallen in my way too late to be incorporated in my work; at all events until the remote period when a new edition may by the exhaustion of the stock in hand become a question of the immediate future. In the case of Dante, however, this process is governed it would seem by the movements—

Del cerchio che più tardi in cielo è torto,

and the margins of an editor's own copy become filled with 'happy thoughts' craving utterance in vain. Profiting therefore by the appearance of the *Modern Quarterly*, I have ventured to pick out one or two such annotations that I have made at various times in the last few years, and offer them for the consideration of scholars. The two references to Eckhard are the merest sample of the parallels that can be found in Dante, especially in the *Paradise*, to the doctrine of the first and greatest of the 'Deutsche Mystiker.' How there comes to be this close similarity in thought and often in phraseology between two men whose writings were probably unintelligible, and almost certainly unknown to each other, is a question into which I am not now prepared to go, though some day I hope to do so.

Hell ii. 88-90. 'Temer si dee . . . dell' altre no, che non son paurose.'

Cf. Ar. *Etu.* iii. 6. φοβούμεθα δὲ δηλονότι τὰ φοβερά.

Ib. id. 100. Imitated by Boccaccio, *Fiammetta* iv.: O fortuna spaventevole, nimica di ciascun felice.

Ib. xv. 67. Blondus Flavius Foroliviensis has a curious passage (apparently alluded to, but without reference, by Troya, *Veltro Allegorico*, p. 126) in connection with the epithet 'blind' applied to the Florentines. Speaking of the embassy sent by Henry VII. to the Florentines in 1310 he goes on: 'Dantes Aldegerius Forolivii tunc agens in epistola ad Canem Grandem Scaligerum Veronensem partis albae extorrium et suo nomine data (quam Peregrinus Calvus scriptam reliquit) talia dicit de responsione supradictae expositioni a Florentinis urbem tenentibus tunc facta, per quae temeritatis et petulantiae ac caecitatis sedentes ad clavum notat; adeo ut Benvenutus Imolensis, quem Peregrini scripta legisse crediderim, Dantem asserat hinc coepisse Florentinos epiteto caecos appellare.' *Where* Benvenuto makes this assertion does not appear. It is not in his comment on the line. Peregrinus Calvus was secretary (epistolarum magister) to Scarpetta degli Ordelaffi, and many letters of his are said to have been extant when Blondus wrote, a little more than 100 years after Dante's death, in which Dante is frequently mentioned. Where are they now?

Ib. xx. 63. To 'Tiralli' Benvenuto notes: 'unus comitatus in introitu Alemanniae

ubi regnant . . comites . . qui vocantur Turones.' 'Turones' = Dürrenstein, a castle near Schloss Tirol, by the name of which the counts were also known.

Pug. iii. 133-5. Compare the final words of the 87th chapter of Villani, Book vi.: 'Iddio giústo signore, il quale per grazia indugia il suo giudicio ai peccatori perchè si riconoscano, ma alla fine non perdona a cui non ritorna a lui, tosto mandò la sua maladizione e ruina a Manfredi.' It is hard not to believe that the words which Dante puts into Manfred's mouth were meant as a deliberate rejoinder to this or some similar remark.

Ib. xv. 55. Note that in Dante's time *divieto* and *consorto* were terms in frequent use—the former denoting the period which had to elapse before a person who had served any public office would be re-elected; the latter, a member of one of the *consorterie*, or bodies of clansmen and adherents who gathered round the heads of the great houses. The two things were not unconnected, as we learn from M. Villani, viii. 23: 'A costoro [artefici minuti e nuovi cittadini] quasi non toccava divieto, perche non erano di consorteria'; the *divieto* having by this time been extended to the whole family of an office-holder. Now Dante has caught the two well-known words in the speech of Guido del Luca (see l. 87 of the previous canto), and not having understood their sense as used by him, turns to Virgil as they move forward, with 'What did that spirit from Romagna mean by talking about *divieto* and *consorto*?" A charmingly natural and picturesque touch.

Ib. xvii. 106-111. Compare Eckhart, Sermon V. (Pfeiffer, p. 31, l. 8 *sqq.*): "Es ist enkein crêatûre sô snœde, diu ihtes minnen müge, daz bœse ist, wan waz man minnet, daz muoz entweder guot sîn oder guot schînen. Nû nement allez daz guot, daz crêatûren geleisten mügent, daz ist ellez ein lûter bôsheit gegen gote."

Ib. xxx. 85 *sqq.* Curiously like Odyssey l. 205 *sqq.*

> ὡς δὲ χιὼν κατετήκετ' ἐν ἀκροπόλοισιν ὄρεσσιν,
> ἣν τ' Εὖρος κατέτηξεν, ἐπὴν Ζέφυρος καταχεύῃ.
>
> . . . . . .
>
> ὡς τῆς τήκετο καλὰ παρήια δακρυχεούσης.

Par. ix. 103-105. Compare Eckhart (Pfeiffer, p. 557, l. 8 *sqq.*): "Der reht wêre gesetzet in den willen gotes, der solte niht wellen, die sünde dâ er in gevallen was, daz des niht geschehen wêre; niht alsô als er wider got was, sunder als verre dû dâ mite bist gebunden suo mêrre minne."

Ib. id. 123. The allusion is obvious to Psalm lxxvii. (78 in our version) 54: "in montem quem acquisivit dextera eius." The conquest of the Promised Land was the work of God's right hand; the victory of Christ was won by the two hands nailed to the Cross.

Ib. xvii. 18. Very probably suggested by a saying which Aquinas (S. T. ii. 2, Q. 127, A. 9) quotes from Gregory: "Jacula quae praevidentur minus feriunt."

A. J. BUTLER.

OLD ENGLISH NOTES.

1. The O.E. verbs *hentan*, *myntan*.

THAT O.E. *huntian*, 'to hunt,' is related to the Gothic *hinþan*, 'to seize, take prisoner' (cp. also G. *hunþs*, 'captivity,' O.E. *hūþ*, 'booty,' etc.) is the generally accepted view. An Indogermanic *t*, of which the þ in *hinþan* is the regular Germanic representative, could, under certain conditions, especially when next to a nasal, become Indog. *d*, as in Lat. *mendax* besides *mentiri* (cp. Brugmann, *Grundriss der vergl. Gram.*, 2nd Ed. I. §701, and Anm. *d*). This Indog. *d* yielded the Germanic *t* which we have in *huntian*. In the same way has arisen the *t* in O.E. *hentan*, 'to seize, pursue' (= **hantjan*), which is, though, so far as I am aware, it has not been pointed out before, the causative verb belonging to the same strong verb *hinþan*.[1] Similarly from the Indog. root **mṇt* (cp. Lat. *mens*, *mentis*) come both O.E. *gemynd*[2] (N.E. *mind*) and O.E. *myntan*, 'to think, intend.'

2. Old English **cafian*.

To express the idea of separating the chaff from the corn, we find in the modern dialects the verb *to chave* or *cave* (cp. Wright, *Engl. Dialect Dict.*, i. pp. 548 and 569). The form *chave* is obviously either an Old or a Middle-English new formation from the substantive O.E. *ceaf*, M.E. *chaf*. And this may also be the case with the form *to cave* in so far as it is used in the Northern Dialects: an O.E. (West Saxon) **ceafian* would be represented in N.E. by *chave* in the South, but by *cave* in the North. But a glance at Wright's dictionary shows us that, whilst *to chave* seems to be confined to a limited area (West Yorkshire, Cheshire, and Shropshire), the form *cave* is in use, not only in the North, but in the Midlands and the South (in Wiltshire, Hampshire, Isle of Wight, Sussex, etc.).

[1] It has been supposed that *hand* is connected with the same root, and means 'that which grasps'; but this is improbable; cp. E. Zupitza, *Die germanischen Gutturale*, Berlin, 1896, p. 183.

[2] The *d* instead of þ, for Indog. *t*, by Verner's law.

This Southern *cave* evidently cannot come from an O.E. (West Saxon) **ceafian*, nor from a M.E. (Southern) *chaven :* in other words, it cannot be either an Old or Middle-English new formation from the substantive *ceaf*. Nor is there any Scandinavian word from which it could come. If, however, we assume by the side of the primitive Germanic substantive **caf*, a verb **cafōjan* derived from it, the Modern *to cave* in the South of England becomes perfectly regular. In the case of the substantive the development was: *caf* > *cæf* > *ċæf* (palatalization of *c* to *ċ* by the *æ*) > *ċeaf ;* in **cafōjan* on the other hand, the *a* (standing in an open syllable followed by *ō*) was not changed to *æ*, so that the palatalization and subsequent assibilation to *ch* never took place, the *k*-sound remaining. This verb may have been a primitive Germanic or a prehistoric English formation, but in any case it must have been derived from the substantive before the palatalization of *c* by a following *æ ;* otherwise it would have yielded *chave*. Now this palatalization of *c* is older than the *i*-umlaut, which had been fully carried out before the period of our earliest writings (Pogatscher, *Paul und Braune's Beiträge*, xviii. 474, places the *i*-umlaut in the sixth century, and it cannot well belater); hence we are justified in asserting that, at some period earlier than the sixth century, a verb was derived from **caf* which in O.E. must have assumed the form **cafian*. Though no such verb is recorded, the *to cave* of the Southern dialects of to-day prove that it did exist in Old English. ARTHUR S. NAPIER.

OXFORD, *Christmas* 1897.

NOTICE SUR LES "CORROGATIONES PROMETHEI" D'ALEXANDRE NECKAM. Par PAUL MEYER. (Tiré des Notices et Extraits des MSS. de la Bibliothèque Nationale et autres Bibliothèques. Tome XXXV., 2e Partie.) Paris: Klincksieck. 1897. 4to. 42 pp.

ALEXANDER NECKHAM,[1] as is well known, was an Englishman, who was born at St Albans in September 1157, on the same day as Richard Cœur-de-Lion, whose foster-brother he was. After spending some seven years as professor in Paris, he returned to England in 1187, and having become an Augustine canon, was elected abbot of the monastery of Cirencester in 1213. He died in 1217. He left behind him a number of writings in prose and verse, comprising philosophical and biblical commentaries, as well as treatises upon science and grammar, several of which have been printed.

The *Corrogationes Promethei*, to which M. Paul Meyer draws attention in this article, was one of his earlier works, having been written before the *De Naturis Rerum* and *De Laudibus divinae Sapientiae*, and probably before his election to the abbacy of Cirencester. This work, of which eighteen MSS. are known (eight of these being in Oxford), consists of two parts. The first contains an elementary treatise on grammar, borrowed for the most part from Donatus and Priscian. The second part contains a commentary on the Bible, which has a special interest, inasmuch as in some passages glosses in French are introduced. A note on the word *nauseat* (in Numbers xxi. 5) furnishes a delightful specimen of mediæval etymology (which, unlike the generality of mediæval etymologies, happens to be correct), the fitness of which, we may be sure, had been brought home to the writer during more than one stormy passage across the channel; he says:—

"*Nausea* est indignatio stomachi, cum quis ad vomitum paratus est, et dicitur a *naus*, quod est *navis*, quia in navi nauseat quis de facili."

Perhaps the most valuable part of the grammatical treatise is the chapter on accentuation, which was unknown to Thurot when he wrote his article on mediæval Latin grammarians (*Notices et Extraits*, xxii. 2e partie).

The meaning of the title, *Corrogationes Promethei*, given by Neckham to this work, was a puzzle even to his contemporaries. M. Paul Meyer, however, gives an ingenious and convincing explanation of it. *Corrogationes*, as is evident from a line in the *Graecismus* of Evrard de Béthune, is simply an equivalent of *congregationes*, in the sense of "compilations." Prometheus is a designation for Neckham himself. The point of its application lies in the fact, insisted on in a contemporary note in one of the MSS., and again in the prologue to the treatise on canon law of Peter of Blois, that the son of Iapetus, while chained to a rock on the summit of Mount Caucasus, occupied his enforced leisure in studying the stars. The *Corrogationes Promethei*, then (or *novi Promethei*, according to some MSS.), would simply mean the compilations of a man condemned to idleness. This view, which we have little hesitation in accepting as the correct one, receives strong confirmation from a passage

[1] M. Paul Meyer takes occasion to remark that the notice of Neckham in the *Dictionary of National Biography* is very inadequate.

in Neckham's *Prologus*, in which he expressly states that the work was undertaken as a distraction during his hours of idleness—"Ne igitur ocio languenti etiam viriles animos effeminanti torpeam, scribere decrevi." M. Paul Meyer is to be congratulated on having satisfactorily solved a puzzle of nearly seven centuries' standing.

PAGET TOYNBEE.

A "GHOST-WORD" IN MIDDLE ENGLISH.

In Mätzner's *Middle English Dictionary*, and also (I am sorry to say) in my own revised edition of Stratmann, there appears a substantive *gannok*, explained to mean "a banner." No such word existed in the language; it is a corruption of the surname Talbot. The genesis of the blunder is somewhat curious. The passage cited for *gannok* is in Robert of Brunne's translation of Langtoft's Anglo-French chronicle, ed. Hearne, p. 113:

"Steuen stoutly deles, in stedes þor he kennes,
þat ageyn him holdes kasteles on þam raþely rennes
In Herford fulle stoutely his gannok has vp set."

(I retain Hearne's punctuation.) The source of this portion of Langtoft's history is Henry of Huntingdon, *Hist. Angl.*, viii. § 7, where we read as follows:

"Quidam namque proditorum, nomine
Talebot, tenuit contra regem castellum
Herefordiæ in Wales."

The substance of this is reproduced by Langtoft (Rolls ed., I., p. 472) in the following line:

"A Herford en Wales le *galbot* est assis."

This reading, which is due to the not unfrequent confusion between T and G in MSS. of the early fourteenth century, is probably original in Langtoft, and is printed in the text of the Rolls edition. Several MSS., however, have the reading *gannoc* or *gannok* instead of *galbot*. The corruption seems difficult to account for; possibly the *lb* may have been misread by a copyist as *w*, and transcribed as *uu*, which is practically the same thing as *nn*. However this may be, it is clear that the MS. of Langtoft which Robert of Brunne had before him had the reading *gannok*. It is not wonderful that he failed to recognise it as a personal name; what he thought it to mean we can only guess, but very likely he supposed that a "gannok" was some sort of banner or standard.

HENRY BRADLEY.

ON SOME PHONOLOGICAL ANOMALIES.

Mr H. Bradley in the July number of the *Modern Language Quarterly*, raised an interesting question—the explanation of the voicing of the *p* in *depth*, and (N. Derbyshire) *baptise*. With regard to the former word I quite agree with his statement that the two pronunciations are found in current English, while I believe the voicing of the *p* in the second word is commoner than he supposes. But I think the phonetic statement requires a little development. In both cases (I speak at any rate with certainty of my own pronunciation) the on-glide of the stop (what Germans called the *implosion*) is voiced (*b*), while the off-glide (the *explosion*) is breathed (*p*). So that we might roughly represent the pronunciation as 'ba*bp*tize,' 'de*bp*ths.' Mr Bradley's explanation of the grounds of the change may be correct; but it is possible that it may be a merely mechanical continuance of the vowel voicing into the first half of the stop.

J. P. POSTGATE.

THE MEANING OF "SAVE" IN CHAUCER.

IT is always interesting to discover the true sense of a word which has hitherto been misunderstood; and one of my chief pleasures has ever been the tackling of difficulties which have eluded others. A healthy discontent with inadequate solutions is much to be cherished; but I beg leave at the same time to say that, if we are to arrive at the truth, we must wait resignedly till the true solution "swims into our ken," and then snap it up. It makes all the difference between guesswork and certainty.

In Chaucer's Knightes Tale, we are told that, after all, but few people were wounded in the tournament, and even these were soon cured.

"To othere woundes, and to broken armes,
Some hadden salves, and some hadden charmes,
Fermáciës of herbes and eek *save*
They dronken, for they wolde hir limes have."

What then is *save?*

In my Glossary I give the usual solution, as in Tyrwhitt and Stratmann; I take *save* to be a derivative of the Lat. *saluia*, meaning "sage." But it is only fair to myself to say that it always seemed to me a most unlikely result. For if the Lat. *sāluia* becomes *sauge* in French, and *sauge* or *sage* in English, how can it also become *save?* What is the good of phonetic laws if they make no distinction between *-ge* and *-ve?*

Again, *sage* is a plant, but *save* is some-

thing that can be drunk; it is equivalent to a "pharmacy of herbs," and must therefore be a drink made from them.

The trouble is, that no other example of *save* occurs in books. But my good friend and fellow-collegian, Professor Henslow, has lately sent me some transcripts in which it is not only mentioned but minutely described. There needs no more guesswork now.

In MS. Harl. 2584, page 13, there is a poem of a few lines, forming a sort of preface to various Recipes for healing drinks and unguents; in the course of which the following lines occur:

> "Be the wounde neuer so deep,
> Wher-of thar hem take [no kepe];
> So that thei drynke *save* or Antioche,
> Hem dar noght drad of non outrage."

There is another copy, by the way, in MS. Sloane 1314, which helps to mend the text.

Now here we may first note the curious word *thar*, *i.e.*, "it needeth," which Chaucer uses some ten times; and we should observe that, only two lines below, it is miswritten *dar*. Hence the last two lines tell us plainly that wounded men need not dread any untoward event, provided that they drink *save* or else "Antioch." Chaucer says the same thing; *viz.*, that the wounded men drank pharmacies of herbs and save, precisely because they desired to preserve their limbs. It now becomes incumbent on us to learn precisely, if we can, what were the ingredients of *save* and of *Antioch*.

The MS. is so obliging as to give us a very exact account. The recipe for *save* is sadly too long, but we may as well have it in full; so here (with an apology for tediousness) it duly follows:

"For to make save in his kynde.

"Take burnet, dauc, turmentylle, maidenheer, bugle, pigle, sanyercle, herbe Ion, herbe Roberd, herbe Water, the grete consaund (that is, comferi), the mene consaunde (that is, daisie), the grete hempe-croppes, the reed-cool-croope, the reed-brere crooppe, madder, coluerfoot, sowthistyl, groundeswillye, violet, wyld tesel, moderwort, egremoyne, wodebynd, rybwort, mousere, mous-pers, flowre of brome, beteyne, ueruayne, croppe of the white-thorn, of the rede nettel, osmound, fyue-leued gras, scabiose, strauberiewise, mylfoyle, pympernel, schichele, auans; and as moche of auans as of alle the other herbis, be euen porcioun. And thei schulen be gadered in may, before saynt Iohnes daie. And brayye hem in a morter, and medle hem with may-botere friche and clene, made as the melke cometh fro the cowghe. Yif thou haue no may-butter, take other botter and purge it clene, and let it kele, and medlet [*i.e.*, medle it] in a vessel til it be colde, and sethen chaunge it, and do a-way the grounde, and sethen do it ouer the feer; and clere it, and lat it kele, and do it in boxys (?); and the wounded man shal drynke ther-of with ale other with win, as moche at ones as a barlych-corne, or as a whete, first and laste eche daye til he be hool; and couere the wounde with the leef of a calsfolȝ (?); and gif thou ne might noght fynde all these herbes, take 32 of the furst, and of auans as moche as of al the other, with mader; for it nedeth noon other *saue* ne treyte."

Briefly, *save* was prepared from about forty herbs, if they could be had, or at least from thirty-two of them, mixed in equal portions, except that there was to be as much of avens as of all the rest put together. The mixture was to be brayed in a mortar, mixed with best butter, and kept for use. When wanted, the sick man was to drink as much of it as would make a small pill in ale or wine, twice a day. It was sure to cure him; for he was to go on drinking it "till he was whole."

The last word, *treyte*, must not be lost sight of; elsewhere it is written *entret*, which is clearly the same as the O. F. *entrait* in Godefroy, which meant—(1) a linen band covered with liniment; (2) a cataplasm for wounds; (3) an unguent or remedy in general. As I do not find *entret* or *entreat* (in these senses) in the New English Dictionary, I beg leave to recommend it for insertion in the future Supplement.

Further light is given by the recipe for "Antioch," otherwise called "a drink of Antioch." It was made from about twenty-five herbs, more than twenty of which appear in the list already given. These herbs were to be fried in fresh butter, and strained through a cloth. Two gallons of white wine were afterwards added, together with a quantity of honey and some warm water. The quantity of the dose is not mentioned.

A last word as to the etymology of *save*. If we trust implicitly to phonetic laws, we should expect the Latin form to be *sapa*, seeing that *savoir* and *savon* come from *sapere* and *saponem*. And this form will be found in Ducange in its due place. "*Sapa*, mustum coctum; a sapore sic dici videtur, nostris *raisiné*. Gloss. Lat. Gr.: *sapa*, ἕψημα, σταφιδίτης οἶνος. Papias MS.: Tertia parte musti amissa, quod remanet *carenum* est; cui contraria *sapa* est quæ fervendo ad

tertiam partem descendit." He refers, further, to Pliny and Columella; and the same references are given (with several others) by Lewis and Short, who explain *sapa* to mean "must or new wine boiled thick." It is therefore quite safe to explain Chaucer's *save*, from this time forward, as meaning "a decoction of herbs." And it is worth notice, by way of curiosity, that the herb called *sage* is, singularly enough, wholly absent from the catalogue given above, in spite of its appalling length.

As regards the rhyme of *save* with *have*, we may notice that the *a* in *have* was properly short, and we should expect the *a* in *save* to be like it. At any rate, both vowels in the Lat. *sapa* are short.

As the word occurs in Pliny, it is interesting to see how Holland translates the passage in bk. xiv., ch. 9. He says: "For as touching Syræum, which some call Hepsema, and we in Latin Sapa [*i.* Cuit], it is a meer artificiall thing, the deuise of mans wit, and no worke of Nature; namely, when new wine is sodden away a third part; for when it boiles to the halfe, we then call it Defrutum." Compare *sapa* in Florio, and *sabe* in Cotgrave.

Hence we find, further, that the sixteenth century equivalent of *save* was *cuit* or *cute*, which is well exemplified in the New English Dictionary, where it is defined as "new wine boiled down to a certain thickness and sweetened"; from F. *cuit*, L. *coctum*. It was therefore "a decoction."

WALTER W. SKEAT.

NOTES ON THE LAYS OF MARIE DE FRANCE.

IN Warton's History of English Poetry there is a dissertation on the Lays of Marie de France, where many pages are covered by a long argument directed against an unsupported guess by Ritson, who wanted to make out that the word "Breton" referred, not to Brittany, but to Great Britain.

It seems to me somewhat extraordinary that no appeal was made to linguistic evidence. For there are at least two words mentioned in the Lays that are of Breton origin.

In the lay of *Laustic* we are told, at the outset, that the word *laustic* means *rossignol* in French, and *nightingale* in English, but that the "Breton" name is *laustic*.

In the edition of Marie's *Lais* by Warncke, p. xciv., he says there is a Breton poem called *Ann Eostik*, which he explains by *Le Rossignol*; without further remark. It is worth saying that Legonidec's Breton Glossary gives *eostik* as meaning "a nightingale"; and it is surely obvious that *Laustic* is nothing but this Breton word with the French definite article prefixed; the Breton for "the" being *ann*. It is clearly the same word as the Welsh *eos*, a nightingale, with the addition of a suffix. In other words, *Laustic* is for *L'austic*, meaning "the nightingale," but only explicable as such by the help of French and Breton.

Once more, we have the Lay named *Bisclavret*. Of this I can find no explanation beyond the mere announcement that it means "werwolf"; and this no more than Marie expressly tells us herself. The explanation is not very difficult.

In the first place, the MS. has *Bisclauret*, with *u*, not *v*; I cannot say which of the two it ought to be.

However, the Breton word for "werwolf" is *bleizgaro*, derived from Breton *bleiz* (Welsh *blaidd*), a wolf, and French *garou*, a werwolf; the idea of "wolf" occurring twice over, precisely as in the true French equivalent *loupgarou*.

All that is wrong with Marie's form is that the *l* has got into the wrong syllable. Change *Bisclauret* into *Bliscauret*, and we clearly see a sufficient likeness to *bleizgaro*. It is also clear that the Anglo-French scribe turned the Breton *zg* into the more manageable *sc*.

This is a second proof, from the language alone, that the lays are of Breton origin, and settles the question at once, without any further trouble. WALTER W. SKEAT.

NOTES AND NEWS.

THE thanks of the Editors are due to Mr Paget Toynbee and Mr Krebs for the care and trouble they have freely given in the compilation of the contents lists of many of the foreign reviews. The Editor would gratefully receive further offers of help towards making this section of the *Quarterly* complete.

Subscribers to the Modern Language Association who have paid their subscriptions for 1898 can have No. I. of the *Modern Quarterly* by applying to the Hon. Sec., Mr W. G. Lipscomb, M.A., University College School. A few copies of No. I. of the *Modern Language Quarterly* are still to be had, price 3s. each. Number II. is out of print.

DEATHS: Professor F. Scholle at Berlin, author of valuable contributions to French philology, mostly bearing on the *Chanson de Roland*. — (May), Marie-Ludovic Chrétien-Lalanne, writer on history and literature, author of a *Dictionnaire historique de la France*, editor of various volumes in the *Bibliothèque elzévirienne*, Bussy-Rabutin's Memoirs and Correspondence, Macherbe's works in Hachette's collection *Les Grands Écrivains de la France*, and Brantôme's works for the Société de l'histoire de France. — (June), Auguste Brachet, French philogist, author of a *Dictionnaire des doublets*, a *Grammaire historique de la langue française*, and a *Dictionnaire étymologique de la langue française*.

THE REVIEWS.

Modern Language Notes. *January-March*, 1898.

January: *Kuhn:* Dante's influence on Milton.—*Noyes:* Aristotle and modern tragedy.—*Warren:* Mediæval French literature.—*Bright:* Cynewulf's Christ.—*Geddes:* American-French dialect comparison.—*Browne:* Certain Scotticisms.—*Bright:* A Shakespearian quibble.—

Reviews: *Matzke:* First Spanish Readings, iii. (Haan).—*Goodrich:* Goethe's Götz von Berlichingen (Senger).—

Correspondence: *Carpenter:* The additions to the Spanish tragedy.—*Mac Mechan:* "Take in."—*Ott:* Dulcinea in German.—*Child:* King or Cony.—

February: *Wiener:* America's share in the regeneration of Bulgaria (1840-59).—*Wood:* Germanic Etymologies.—*Geddes:* American-French Dialect comparison, ii.—

Reviews: *Wyatt:* Old Engl. Grammar (Klaeber).—*Rennert:* La isla Barbara and la guarda cuidadosa (Fitz-Gerald).—*Milchsack:* Historia Dr Joh. Fausti . . (Cutting).—

March: *Child:* The 15th annual meeting of the Mod. Lang. Association of America.—*Wilson:* The 3rd annual convention of the Central Division of the Mod. Lang. Association of America.—

Reviews: *Gorra:* Lingua e letteratura Spagnuola (Marden).—*Sweet:* First steps in Anglo-Saxon (Klaeber).—

Correspondence: *Hart* and *Cutting:* Wallenstein's Lager.—*Magill:* Correspondance internationale.—*Chapin:* Eugénie Grandet—*Ott:* Fangs meaning talons.—*Buchner:* Friederike von Sesenheim. *H. K.*

Romania (publié par Paul Meyer et Gaston Paris).

Tome xxvi. No. 104. F. Lot: *Notes sur le Moniage Guillaume.* G. Huet: *La rédaction néerlandaise de Maugis d'Aspremont.* A. Jeanroy: *Les chansons de Philippe de Beaumanoir.* Paget Toynbee: *Dante's obligations to the Magnae Derivationes of Uguccione da Pisa.* C. Nigra: *Note etimologiche e lessicali.*—Mélanges. F. Lot: *Le Charroi de Nîmes.* F. Lot: *Bègues.*—Comptes Rendus. F. W. Bourdillon: *Tote listoire de France* (G. P.). A. Van Borkum: *De middennederlandsche bewerking van der Parthenopeus-Roman* (G. P.). P. Arfert: *Das Motiv der unterschobenen Braut in der internationalen Erzählungslitteratur.* (G. P.). Pio Rajna: *Il trattato de Vulgari Eloquentia di Dante Alighieri. Edizione minore.* (Paget Toynbee). G. Mazzatinti: *La Biblioteca dei re d'Aragona in Napoli.* (P. M.)—Périodiques. *Zeitschrift für Romanische Philologie*, xxi. 2-3. (G. P., P. M.). *Literaturblatt für Germanische und Romanische Philologie*, xiii. 1892 (Juillet-Décembre), xiv. 1893, xv. 1894, xvi. 1895, xvii. 1896, xviii. 1897 (Janvier-Juin). (E. M.). *Giornale Storico della Letteratura Italiana*, xxiv. (70-72), xxv. (73-75), xxvi. (76-78). (P. M.)—Chronique. Livres annoncés sommairement—E. Lidforss: *Los Cantares de Myo Cid.* M. Grammont: *La dissimulation consonantique dans les langues indo-européenes et dans les langues romanes.* P. Vidal: *Notice sur la vie et les travaux de Julien-Bernard Alard, ancien archiviste des Pyrénées-Orientales.* A. Trombatore: *Folk-lore Catanese.* H. A. Rennert: *La Isla Bárbara and La Guardia cuidadosa, two comedias by Miguel Sanchez.* F. Johannesson: *Zur Lehre vom französischen Reim.* T. Lindner: *Zur Fabel von der Bestattung Karls des Grossen.* D. Dan: *Din toponimia romînească.* E. Staaff: *Le suffixe* —arius *dans les langues romanes.* O. P. Ritto, N. Skovgaard, K. Nyrop: *Rolandskvadet.* H. L. W. Otto: *Kritische Studien über das anonyme Jeu saint Loys roy de France.* A. Pillet: *Die neuprovenzalischen Sprichwörter der jüngeren Cheltenhamer Liederhandschrift.* C.-M. Des Granges: *De scenico soliloquio in nostro medii aevi theatro.* U. Chevalier: *Repertorium hymnologicum.* U. Chevalier: *Bibliothèque Liturgique*, tom. vi. E. Porębowicz: *Revision de la loi des voyelles finales en espagnol.* V. Crescini: *Sordello.* V. Crescini: *Di Nicolò da Verona.* F. Romani: *L'amore e il suo regno nei proverbi abruzzesi.* G. Pult: *Le parler de Sent* (*Basse-Engadine*). G. Haepke: *Kritische Beiträge zu Jacques Milet's Drama 'La Destruction de Troye la Grant.'* R. Ruths: *Die französischen Fassungen des Roman de la Belle Helaine.* A. Gasté: *Michel Menot.* E. Koschwitz: *Anleitung zum Studium der französischen Philologie.* A. Dietrich: *Pulcinella. Pompejanische Wandbilder und römische Satyrspiele.* E. Zerolo: *Legajo de varios. Cairasco de Figueroa y el empleo del verso esdrújulo en el Siglo xvi, etc.* A. Lazzari: *Ugolino e Michele Verino, studii biografici e critici.* L. Gautier: *Bibliographie des chansons de geste.* F. Kraus: *Girbert de Montreuil und Seine Werke.* J. Mortensen: *Profandramet i Frankrike.* P. Schweiger: *Der Zauberer Virgil.* Paul Meyer: *Notice sur les Corrogationes Promethei d'Alexandre Neckam.* G. Mazzoni: *Mico di Siena e una ballata del Decamerone.* M. Scherillo: *Bertram del Bornio.* J. Subak: *Die Conjugation im Neapolitanischen.* E. Schneegans: *Die Volkssage und das altfranzösische Heldengedicht.* A. Lindström: *L'analogie dans la declinaison des substantifs latins en Gaule.* F. Novati: *L'influsso del pensiero latino sopra la civiltà italiana del medio evo.* M. Gaster: *An old hebrew romance of Alexander, translated from hebrew MSS. of cent. xii.* C. Wahlund: *La belle Dame sans mercy. En fransk dikt forfattad af Alain Chartier år 1426, och omdiktad af Anne de Graville omkring år 1525.* T. Zanardelli: *Histoire de la littérature italienne. Les premiers siècles.* G. Sommer: *Essai sur la phonétique forcalquérienne.* H. Salzmann: *Die innere Einheit in Li Coronemenz Looïs.* E. Picot: *Le duc d'Aumale et la Bibliothèque de Chantilly.* L. Anelli: *Origine di alcuni modi di dire popolari nel dialetto vastese. Proverbi vastesi.* W. Röttiger: *Der heutige Stand der Tristanforschung.* G. Ernst: *La flexion des substantifs, des adjectifs et des participes dans le Roland d'Oxford.* G. Rydberg: *Zur Geschichte des französischen ə II. Uebersicht der geschichtlichen Entwickelung des ə in alt- und neufranzösischer Zeit.* M. J. Minchwitz: *Beiträge zur Geschichte der franzosischen Grammatik im siebzehnten Jahrhundert.* A. Nutt: *The Voyage of Bran, son of Febal, to the Land of the Living.* Vol. II. *The Celtic Doctrine of Re-birth. With Appendices by* Kuno Meyer. M. Friedwagner: *Merangis von Portlesguez, altfranzösischer Abenteuerroman, von Raoul von Houdenc.* J. L. Weston: *The legend of Sir Gawain. Studies upon its original scope and significance.* A. Zenatti: *Gerardo Patecchi e Ugo di Perso.* L'Abbé Rousselot: *Principes de la phonétique expérimentale.* E. Gorra: *Lingua e letteratura Spagnuola delle origini.* J. Ulrich: *Altoberengadinische Lesestücke. Zusammengestellt und mit einem Glossar versehen.* F. Wulff: *Dante's Vita Nuova i svensk drägt mit grundtexten vid sidan.*—Table des Matières.

Tome xxvii. No. 105. F. Lot: *Gormond et Isembard.* A. Piaget: *Le Chapel des fleurs de lys, par Philippe de Vitri.* Paul Meyer: *La traduction provençale de la Légende dorée.* F. Novati: *Poesie musicali francesi de' sec. xiv e xv, tratte da MSS. italiani.*—Mélanges. A. Mussafia: *Enclisi o proclisi del pronome personale atono qual oggetto.* E. Walberg: *est: me(s)t.* A. Jeanroy: *Une imitation d'Albert de Sisteron par Mahieu le Juif.*—Comptes Rendus. *Miscellanea nuziale Rossi-Teiss* (G. P.). T. Maxeiner: *Beiträge zur Geschichte der französischen Wörter im Mittelhochdeutschen.* (F. Piquet).—Périodiques. *Zeitschrift für Romanische Philologie*, xxi. 4-xxii. 1. (G. P., P. M.) *Giornale Dantesco*, Anno iv. (I. della *Nuova Serie*). (Paget Toynbee).—Chronique. Livres annoncés sommairement—O. Densusianu: *La Prise de Cordres et de Sebille.* F. Richenet: *Le Patois de Petit-Noir, canton de Chemin* (*Jura*). *Bibliothèque nationale. Catalogue des collections manuscrites et imprimées relatives à l'histoire de Metz et de la Lorraine*, léguées par M. Auguste Prost. F. D'Ovidio: *Talento nei suoi varii valori lessicali.* C. Salvioni, *L'elemento volgare negli Statuti latini di Brissago: Intragna e Malesco.* L. Réthy: *Daco-Roumains ou Italo-Roumains.* G. Paris: *L'Estoire de la Guerre Sainte, histoire en vers de la troisième croisade* (1190-1192),

par Ambroise, publiée et traduite d'après le MS. unique du Vatican, et accompagnée d'une introduction, d'un glossaire et d'une table des noms propres. V. Crescini: *Due Noterelle filologiche.* B. Lázár: *Ueber das Fortunatus-Märchen.* P. A. Geyer: *Historisk öfverblick af latinets* qui *och* qualis *fortsatta som relativ pronomina i de romanske språken.* H. Everlein: *Ueber Judas Machabee von Gautier de Belle perche.* D. A. Bello: *Gramática de la lengua castellana destinada al uso de los Americanos.*

PAGET TOYNBEE.

Revue des Langues Romanes. *Sept.-Déc.* 1897.

Sept.-Oct.: Appel: Poésies provençales inédites.—*Lambert:* Contes de Languedoc (suite).—*Chassary:* Laume d'Amour.—De rebus gestis Francorum. Lodoicus XII. (ed. Pélissier, suite).—

Bibliographie: Anglade.—*Montaigne:* Evais, ed. Jeanroy.—

Nov.-Déc.: Pélissier: Correspondance du cardinal Quirini à la bibliothèque de Brescia.—*Martinenche:* Dans les bibliothèques et les archives d'Espagne.—*Pélissier:* Textes et fragments inédits relatifs à l'année, 1500.—*Ulrich:* L'Evangile de saint Luc (suite).—*Rigal:* Un prétendu plagiat de Victor Hugo.—

Bibliographie: Guillaume de la Barre, roman d'aventures, par A. Vidal, édition Paul Meyer (compte rendu de Chabanneau).—Chrestomathie du moyen âge, par Gast. Paris et Langlois (Anglade).— *H. K.*

Revue Critique. *Janvier-Mars*, 1898.

No. 1: *Albertazzi:* Romanzieri e romanzi del cinquecento e del seicento, Bologna, 1891.—*Marchesi:* Per la storia della Novella italiana nel secolo xvii Roma 1897.—*Vietor:* Einführung in das Studium der Englischen Philologie, 2te Auflage, Marburg, 1897.—

No. 2: *Marcks:* Königin, Elisabeth von England und ihre Zeit, 1898 ("Description complète de l'Angleterre d'Elisabeth").

No. 3: *Noreen:* Spridda Studier—Svenska Etymologier, Upsala, 1897.—*Tamm:* Svenska Substantiv, Upsala, 1897.—*Jespersen:* Fonetik, Copenhagen, 1897.—*Brugmann und Delbrück:* Grundriss der vergleichenden Grammatik, Bd. i.; 2te Bearbeitung, Band iv., 2, 1897.—

No. 4: *Stendhal* (Oeuvres posthumes): Napoléon—Voyage de l'Italie à Brunswick—Les Pensées, etc., ed. Mitty, 1898.—*Pernot:* Grammaire grecque moderne, 1897 ("Grammaire bien composée et complète").—

No. 5: *Martin und Lienhart:* Wörterbuch der Elsässischen Mundarten, Heft 1 und 2, 1897 ("Complet et précieux répertoire des dialectes alsaciens avec les principales locutions, les usages locaux, proverbes, facéties, devinettes et rondes enfantines").—

No. 6: *Dante:* De vulgari eloquentia, ed. Rajna, edizione minore, 1897 ("Voici une édition réduite du grand travail d'un texte critique de ce Tráttato de Dante publie par Rajna en 1896. On y trouve, en outre, trois index précieux").—*Scartazzini:* Enciclopedia Dantesca, ii., 1, M-R, 1898 ("Importante publication").—*Ritto:* Rolandskvadet metrisk oversat, Copenhagen, 1897 ("Une habile traduction danoise de la Chanson de Roland enrichie d'une intéressante introduction par Nyrop").—

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No. 8: *Bréal:* Essai de Sémantique (Science des significations), 1897 ("Études sur un sujet trop négligé et un domaine non exploité, qui répondent à un besoin vivement senti et rendent de grands services").—*Verity's* Edition of the Merchant of Venice (excellente de tous points).—*Inne's* Ed. of Two Essays of Macaulay (Edition consciencieuse).—*Wolstenholme's* Ed. of Minna von Barnhelm (digne d'éloges).—*Rippmann's* Edition of Eight Stories of Anderson, and of the "Fairy Tales of Master Perrault," etc. . . .—*Zdziechowski:* Byron i jego wiek (Byron and his age, Cracow, 1898, the second vol. of a great work in Polish, "qui constitue une contribution très-importante à l'histoire littéraire de l'Europe au XIXe siècle").—

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No. 5: *Sulger Gebing:* Die Brüder Schlegel und die bildende Kunst, 1897.—*Nagel:* Geschichte der Musik in England, ii., 1897 (an excellent guide. It may be regretted that this work stops with Purcell and does not bring down the history to the present time).—*Storm:* Sämmtliche Werke, 8 Bände, 1897-98 (Theodor Storm, ein Haus-und Familienpoet, einer der 6 oder 7 grossen Lyriker nach "Goethe, und nach Keller der beste Novellist").—*Kröger:* Die Wohnung des Glücks, 1897 (Ein durch treue Schilderung der Landschaft und Leute Schleswig-Holstein's unschätzbares Werk).—*Zobeltitz:* Antje Bergholm, Roman, 1897. (The scene and the people of this story are along the new Nordostsee-Kanal which joins the Baltic and German ocean.).—*Stratz:* Der weisse Tod, Roman ans der Gletscherwelt, 1897 (Description of the joys and terrors of Alpine sports).—

No. 6: *Penniman:* The war of the theatres; Boston 1897 (deals with the dispute between Ben Jonson and Marston c. 1600: No allusion to Shakespeare).—Uhland's Tagebuch 1810-1820, ed. Hartmann, 1898.—*Stokes and Windisch:* Irische Texte, iii., 2; 1897.—*Jensen:* Von Morgen zum Abend, Gedichte, 1897 (Jensen's Lyrik steht etwa in der Mitte zwischen derjenigen Storm's und Geibel's).—*Wilbrandt:* Schleichendes Gift, Roman; 1898 ("Ein Wiener Roman, vortrefflich in der Charakteristik, ohne in das naturalistische Extrem zu verfallen").—*Verbeck:* Der erste Beste, eine Erzählung 1897 (Eine passende Erzählung für Mädchen. Verbeck zeigt die Vorzüge der *Marlitt* und ist frei von ihren Schwächen").—*Bartels:* Aus dem Sonnenflimmern, Novellen; 1898 (Humorvolle Skizzen, die meist in Holland spielen, manche darunter wie z. B. "Die Unruhe anch von rein poetischer Stimmung getragen").—

No. 7: Raoul von Houdenc; Merangis . . . altfranzösischer Roman, ed. Friedwagner, 1897. (An accurate critical edition superior to Michelant's publication of 1869).—Lessing's Schriften, edd. Lachmann und Muncker, Bd. 9-13; 1897.—*Sudermann:* Johannes, Tragödie, 1898. ("S's Johannes ist kein tragischer Held. Der Dichter ist an einem grossen historischen Stoff gescheitert").—*Pataky:* Lexikon deutscher Frauen der Feder seit 1840, Bd. i. A-L., 1898 ("Ein sehr nützliches Unternehmen, wofür der Herausgeberin allseitage Anerkennung und Dank gebührt").—

No. 8: *Stromer:* Spanisch-deutsches Wörterbuch, 1897. (839 pages, carefully selected and practical).—*Voelkel:* Litauisches Elementarbuch, 1898 ("für die Erlernung des Litauischen geeigneter als Wiedemanns Handbuch").—

No. 9: *Gutzmann:* Sprach-physiologie beim ersten Leseunterricht (empfiehlt den sprachphysiologischen oder phonetischen Leseunterricht vom ärztlichen Gesichtspunkt, um das Stottern der Schulkinder zu verhüten).—*Vietor:* Einführung in das Studium der englischen Philologie; 2te umgearbeitete Auflage, 1897 ("verdünstvoll").—*Schwinger:* Nicolai's Roman "Sebaldus Nothanker," 1 Beitrag zur Geschichte der Aufklärung; 1897 (Nicolai, 1 Vorläufer Lessings als Freidenker).—*Probst:* Deutsche Redelehre, 1897. (Ein lehrreiches und klargeschriebenes Büchlein in 3 Teilen: (1) Der Ausdruck, (2) der Inhalt, (3) Muster deutscher Prosa).—*Ernault:* Glossaire moyenbreton; 2e 6d., 1895-96 (werthvoll).—*Böhme:* Deutsches Kinderlied und Kinderspiel, 1897 ("ungemein wichtig für den Volks unterricht und die Volkskunde").—*Hahn-Hahn:* Maria Regina, eine Erzählung, 1898. (A new edition, 40 years after its first appearance. The famous authoress gives her reasons why she was converted to the Roman Catholic Church in this novel).—*Lazarus:* Ich suchte Dich, biographische Erzählung, 1898 (How a Christian woman came back to the Jewish religion).—*Janitschek:* Gelaudet, Roman, 1897. (Glorifies the European-Buddhistic Sect of Theosophists, a rather weak novel).—*Mackinnon:* Leisure hours in the Study, 1897. (Pleasantly written essays on various subjects).—

No. 10: *Gorra:* Lingua e letteratura spagnuola . ., 1898 (Useful compilation, 447 pages).—Deutsche Erzähler des 18. Jahrhunderts, ed. Fürst, 1897 (deals with some predecessors of the modern novelists during the last cent., as Sturz, a humorist, Wall, Meissner, etc.).—*Gottschall:* Gutenberg, Drama, 1898 (This drama was already successfully performed at Leipzig in 1893).—*Bulthaupt:* Die Malteser, Tragödie; 2te Auflage (based upon Schiller's Entwurf. This tragedy was performed at several German theatres and met with applause).—*Baseler:* Gudrun, Schauspiel, 1898 (a realistic drama, well received at Oldenburg).—*Brecht:* Wolfram, dramatisches Gedicht, 1898 ("An attempt at imitating and surpassing the ideal of Goethe's Faust").

No. 11: *Nelle:* Tersteegen's Geistliche Lieder, 1897.—*Bettelheim:* Biographisches Jahrbuch, i., 1897.—*Jannaris:* Historical Greek grammar down to the present time, 1897.—*Wordsworth:* Poems, ed. Hutchinson.—*Holz:* Laurin und der kleine Rosengarten, 1897.—*Steiner:* Goethe's Weltanschauung, 1897.—

No. 12: *Dass:* Die Trompete des Nordlandes, Gedichte aus dem Norwegischen übertragen von Passarge.—*Morris:* Goethe-Studien, 1897.—*Meyer* (El. Hugo); Deutsche Volkskunde, 1898.—*Biese:* Deutsches Lesebuch für die Obersecunda, 1897.—*Baumbach:* Gedichte, 1897.—*Katsch:* Pereat tristitia Studenten=Lieder, 1898.—*Riehl:* Ein gauzer Mann, Roman, 1898.—("Schön und gut erzählte Geschichte").—

Euphorion. Zeitschrift für Litteraturgeschichte, V. 1: *R. M. Meyer,* Die Formen des Refrains; *A. Hauffen,* Fischartstudien, IV. *A. Schmidt,* Zur Geschichte der Strassburger Schulkomödie; *J. Bolte,* Komödianten auf der Schneekoppe; *M. Heyne,* Ungedrucktes von Abraham Gotthelf Kästner; *B. Seuffert,* Wielands Hymne auf die Sonne; *Ulrich,* Karl Philipp Moritz in Hannover. Eine Kritik des "Anton Reiser."—MISCELLEN: *H. Funck,* Zu Goethe-Jahrbuch, XV. 236; *R. Rosenbaum,* Zu Lessings "Emilia Galotti"; *R. Rosenbaum,* Zur Romanze vom Grafen Alarcos; *G. Ellinger,* Zu E. T. A. Hoffmann.—RECENSIONEN UND REFERATE: *F. Hottenroth,* Handbuch der deutschen Tracht (A. Hauffen); *H. Grasberger,* Die Naturgeschichte des Schnaderhüpfels (J. W. Nagl); *L. Hörman,* Biographisch-kritische Beiträge zur österreichischen Dialektlitteratur (J. W. Nagl); *J. Bolte,* Das Danziger Theater im 16. und 17. Jahrhundert (R. Schlösser). *J. Rentsch,* Lucianstudien (R. Rosenbaum); *G. E. V. Natzmer,* Die Jugend Zinzendorfs im Lichte ganz neuer Quellen (R. Fürst); *J. Barnstorff,* Youngs Nachtgedanken und ihr Einfluss auf die deutsche Litteratur, mit einem Vorwort von Franz Muncker (Wukadinović); *K. Schüddekopf,* Briefwechsel zwischen Gleim und Heinse (R. Schlösser); *J. Legras,* Henri Heine poète (O. F. Walzel); *G. G. Gervinus' Leben,* Von ihm selbst (R. F. Arnold); *O. Kämmel,* Christian Weise (B.S.).—BIBLIOGRAPHIE (pp. 168-216).— *K. B.*

Zeitschrift für Vergleichende Litteraturgeschichte, ed. Koch. XI. 5-6, 1897.

Abhandlungen Wünsche: Die Pflanzenfabel in der mittelalterlichen deutschen Litteratur.—*Kölbing:* Christian von Troyes Yvain u. die Brandamslegende.—*Horner:* Die ewige Liebe. . . .—*Wlislocki:* Zur Lenorensage.—*Distel:* Müllner u. Saphir.—Warnatsch: Des Knaben Wunderhorn u. der lai du corn.—*Arnold:* Saiffert und sein "deutscher Laufbericht."

Besprechungen.—Rabany: Goldoni, le théatre et la vie en Italie au 8e siècle.—

XII. 1, 2, 1898 :

Küchler : Zur Geschichte der isländischen Dramatik. —*Knaack :* Demogorgon, zur Ariosterklärung.—*Heine :* Unterricht von der deutschen Poesie.—*Markgraf :* Amtliche Schreiben Lessings, 1761-64.—*Kraus :* Faustiana aus Böhmen.—*Jonas :* Zu Schiller's Gedichten.—*Meyer :* Forteguerri, 1 Novellist des Cinquecento.

Besprechungen.—Meyer : Nürnberger Faustgeschichten.— *H. K.*

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Januar : Siegfried : Um der Heimat willen v-x.— *Bölsche :* Herman Grimm.—*Hüffer :* Annette von Droste =Hülshoff, i/ii. — *Rodenberg :* Erinnerungen aus der Jugendzeit. — *Krebs :* Max Bruch.—*Schlenther :* Der Histrio Zacconi.— . . . *Neuere Belletristik : Ebner Eschenbach :* Alte Schule, Erzählungen ; 1897.—*Spielhagen:* Faustulus ; 1898.—*Hillern:* 's Reis am Weg, 1897. —*Schubin :* Wenn's nur schon Winter wär !, Roman.— *Huch :* Erzählungen ; 1897.—

Februar : Siegfried : Um der Heimat willen (xi, xii). —*Hüffer :* Annette von Droste=Hülshoff (iii/v.).— *Rodenberg :* Erinnerungen aus der Jugendzeit.—*Blennerhasset :* Ein italienischer Romandichter ; Gabriele d'Annunzio.—*Planchut :* Schloss Nohant und seine Marionetten.—*Herman Grimm :* Clemens Brentano's neuester Illustrator.—*Bunsen:* Lydia's Ideale.—*Schmidt:* Schlenther's Buch über Gerhart Hauptmann.—*Bulle :* Ovid's Verwandlungen übersetzt, 1898.—

März : Halbe : Ein Meteor.—*Neumann :* Jacob Burkhardt. — *Rodenberg :* Erinnerungen an Freiligrath, i. —*Diels :* Maupertuis und Friedrich der Grosse, Festrede.—Das Jubiläum der "Allgemeinen Zeitung."— *Neuere Belletristik : Wildenbruch :* Tiefe Wasser, 5 Erzählungen, 1898. — *Ebers :* Arachne, historischer Roman, 1898.— *H. K.*

Museum (Dutch Monthly), *Jan.-March* 1898.

Januari: Bréal : Essai de Sémantique (Kluywer).— *Wrangel :* Sveriges litterära förbindelser med Holland (Beets).—Göttinger Musenalmanach auf 1772, ed Redlich (Kossmann).—*Hoogvliet :* Het verbum in het hedendaagsche Fransch (Salverda de Grave). —

Februari : Kindermann : De Aeneassage en de Aeneïs (Margadant).—Zwei Isländer Geschichten, ed. Hensler (Boer).—

Maart : Boekenoogen : — De Zaansche volkstaal (Verdam).—*Joseph :* Die Frühzeit des deutschen Minnesangs (Frantzen). — The Countess of Pembroke's Antonie, ed. Luce (Logeman). — *Beyer :* Französische Phonetik (Salverda de Grave).—*Van Leeuwen :* Germansche Godenleer (Boer).— *H. K.*

Arkiv för Nordisk Filologi, ed. Kock : XIV., 3. *Lund.* 1898.

Kock : Studier i de nordiska språkens historia i.-v.— *Kraut :* Der Modusgebrauch in temporalsätzen, welche mit ástr(en) nud fyrr en eingeleitet wurden.—

Schück : Anmälan av "Helge-Digtene i den ældre Edda, af Bugge."—

Larsson : Anmälan av "Hauksbók, ed. Nordiske Oldskrift-Selskab."—

Boberg : Anmälan av "Dahlerup, Det danske sprogs historie."—

Lind : Bibliografi för år 1896.— *H. K.*

Archiv für Slavische Philologie, *ed. Jagić.* **xx. 1.**

Jagić : Streitfragen. — *Vondrák :* Die Imperative daždi, vězdi, u.s.w. . . . *Novaković :* Gitsa-Giga.— *Pastrnek :* Mährische Dialecte. — *Soerensen :* Zur Entwickelung der serbischen Heldendichtung (Schluss).—

Kritischer Anzeiger : Miletič : Die Siebenbürger Bulgaren (Jireček).—

Glaser : Slovenische Literaturgeschichte (Vidic).— *Goetz :* Geschichte der Slaven-apostel (Nachtigall).— . . . *Berneker :* Die preussische Sprache (Mikkola).— *Sobolevskij :* Grossrussische Volkslieder (Jagić).—*Oblak :* Zur Katharina—Legende in der kroatischen Literatur.— *H. K.*

Modern Language Teaching

CAMBRIDGE UNIVERSITY LECTURES ON MEDIEVAL AND MODERN LANGUAGES.

THE following is an abstract of the public University Lectures on Medieval and Modern Languages which were and are being delivered at Cambridge during the academical year 1897-98 (October 1897—June 1898) for Honours men reading for the Modern Language Tripos.

I. Lectures intended for the higher study of English (sections A and B of the Tripos):

Professor SKEAT lectured on Sweet's Anglo-Saxon Primer and on English Philology (with special reference to Sweet's Anglo-Saxon Reader and Sievers' Old English Grammar) twice a week during two terms.

He also explained Alfred's Orosius and Cynewulf's Elene twice a week during two terms.

Mr GOLLANCZ lectured on English dramatic literature, with special reference to Shakespeare, once a week during three terms.

In another course he explained Middle English Poetry, Gawain and the Greene Knight, etc., twice a week for three terms.

He also held a class for students of Section A (chiefly modern and literary English) in which exercises and papers were set and discussed (once a week for three terms).

Mr WYATT gave an Introduction to the study of English with regard to what to read (once a week in the Michaelmas term).

He also gave a general course of English literature once a week during three terms.

Mr MAGNÚSSON lectured for two terms (once a week) on the Older Edda.

Mr CHADWICK lectured on Anglo-Saxon, Early and Dialectic texts, with historical grammar, in the Michaelmas term (twice a week).

II. Lectures intended for honours students of French and Romance (Sections C and D of the Tripos):

Mr BRAUNHOLTZ lectured on "La Satire Ménippée" twice a week in one term.

He also lectured on "Aÿmeri de Narbonne" twice a week in the two following terms.

He gave a course on Historical French Grammar twice a week for three terms.

A course on Romance Philology was given twice a week for two terms.

Mr TILLEY is lecturing on Molière twice a week this term.

Mr OELSNER lectured on Corneille (Introduction, "Discours," and Set Plays) twice a week last term.

He lectured on Dante ("Vita Nuova," with interpretation, for beginners) twice a week last term, and is lecturing on Petrarca's Poems twice a week this term.

He also takes translation of Unseen Passages in old French and Italian (with papers) twice a week this term.

Mr COMBER proposed lectures on Spanish: Calderon, Life and Works, with special reference to selected passages from "La Vida es Sueño," fortnightly for three terms.

Mr BOQUEL held a class on French Composition. (Medium and hard papers.) French is spoken at these classes. Once a week in three terms.

Mr WYATT held a class on French Unprepared Translation (papers with model versions) once a week for three terms.

III. Lectures intended for Honours students of German and Germanic (Section E and F of the Tripos):

Dr BREUL gave a course of lectures on Modern German Literature I. (1748-1832), twice a week for three terms.

He lectured on Goethe's more difficult poems and on the second part of Faust twice a week during three terms. Lectures on the First Part of Faust had been delivered in 1896-97. These lectures on Goethe's poetry were delivered in German.

He also held Philological Exercises in Germanic Philology once a week for two terms.

Mr WOLSTENHOLME held classes on German Composition (once a week for three terms), and Advanced and Original Composition (once a week for three terms).

He also held a class on Translation from German Set Books, with 'unseen' translation, once a week in three terms.

For the less advanced, "Special Examination in Modern Languages," lectures and classes are held by Messrs Wolstenholme, Wyatt, Morier-Hinde and Comber. The same gentlemen prepare students in public lectures and classes for the "Previous Examination" ("Little Go"), in which French and German papers may be taken from the "Additional Subjects."

A great deal of the higher and highest instruction in Medieval and Modern Languages is given to classes and to individual students in the Colleges by University and College lecturers, who also undertake a good deal of private tuition. Much Modern Language teaching, partly of an advanced character, has been given since 1884 at Girton and Newnham Colleges.

The Clark Lecturer in English Literature at Trinity College (Mr TOVEY) gave a course of three lectures during the Lent term on Hamlet (1 and 2), and on the text of Shakespeare (No. 3). This term he is delivering a course of five lectures on 'Some English Historical Plays of Shakespeare.'

AIMS AND METHODS OF MODERN LANGUAGE TEACHING AT PUBLIC SCHOOLS.

I. ETON.

OF methods of teaching at Eton one is tempted to say what the American said of the manners of himself and his compatriots: —"We haven't any"; and perhaps also to add, that such a state of things is not altogether an unmixed evil in these days of all-prevailing dull uniformity. The spirit of the German drill sergeant is gaining influence, and it is well for the public schools to make some stand for the free development of character and individuality. But while allowing ourselves much freedom in the matter of methods, our constant aim in all our teaching is to try to make each boy think for himself; and, further, in dealing with French, we are guided by the principle that the relationship between Latin, French and English should be used to increase and strengthen the knowledge of these three languages.

Times have changed since the single teacher of French at Eton described himself to the Public Schools Commission of 1864 as "a mere *objet de luxe*." At that time, "the study of French . . . being optional at Eton was taken up and dropped irregularly." But even in those dark ages, and still earlier, French was not wholly neglected by the boys themselves, as may be gathered from the following extract from Lord Metcalfe's Diary, written at Eton in 1800:—

Thursday 13th.—Play at four. Read some of Lucan and Cicero. Drew. Read Voltaire's Charles XII.

Friday 14th.—Whole school day. Drank tea with Harvey after six. We have conquered, and my tutor, not finding an argument against us, was obliged to consent. Read Gibbon. Finished Charles XII.

Since 1864, French has formed part of the compulsory school work. Dr Hornby allotted two hours weekly to the subject throughout the school. The present headmaster, Dr Warre, has doubled the number of French lessons for the majority of the boys, and has increased the French staff. In Fourth Form he has generously given five hours a week to the French teachers, some of whom are the classical masters in this part of the school. Further, in the Remove and Fifth Form he has introduced the principle of utilizing, as far as possible, a knowledge of Latin as a help in acquiring a knowledge of French. Two of the four French hours are taken by the Classical master in form for translation from the French, and at these hours much attention is given to making clear the intimate connection between Latin and French by means of questions on etymology and grammar. The remaining schools are taken by Frenchmen, one of whom has, in each large division of the school, a special set of picked boys. The best of these picked boys compete annually for the French prize founded by the late Prince Consort. In the Army Class, five hours a week are given to French; and in this part of the school, grammar and translation are mainly in the hands of Englishmen, while their French colleagues take charge of the composition, dictation, and conversation of the upper boys.

A considerable number of boys come to Eton with some colloquial knowledge of French (I might add that careful teaching at many of the preparatory schools is now a welcome cause of a considerably increased knowledge of grammar and vocabulary at entrance), a circumstance which tends, in conjunction with the presence of French

colleagues, to keep English teachers of French continually on the alert. It is unfortunate for teachers of the ancient classics that no critical inhabitant of ancient Rome or Athens is ever at hand to correct a misplaced word or an imperfectly polished sentence. It would be hazardous, even if possible, for a teacher of French or German to give as the translation of "a maiden's flowing locks," a word which meant either "the incipient down on a young man's chin," or "the tuft of hair at the end of an elephant's tail," a feat which was recently attempted in a copy of Greek iambics by an accomplished scholar at one of our leading schools.

The proportion of boys at Eton who learn German is about 12 per cent., the majority of whom belong to the Army Class. This subject may be substituted for Greek at entrance into Fifth Form from Remove—a timely concession granted by the present headmaster—and there are signs of growing vigour in this latest addition to the school curriculum. Five hours weekly are given to German. In teaching this subject the previous mental training of boys in Latin and French is found to be invaluable.

We are continually warned nowadays of the superiority of everything made in Germany to our home products, and the timid amongst us fear that the British boy will soon be hopelessly distanced by his Teutonic rival. It was accordingly quite re-assuring to the present writer to hear a distinguished practical German teacher of English remark with a sigh, at the close of a French lesson, that he had found in the public schools he had visited in this country a better knowledge of French than German boys possess. This may be due, to some extent, to the intimate connection between Latin, French, and English, and to the use made of this connection by teachers in public schools.

And perhaps it is wise for us to teach modern languages, as far as possible, on the same classical lines on which our boys have been trained to think, while gradually adopting what has been found best in more modern systems, and taking full advantage of the vivifying help of Frenchmen and Germans in those branches of the teaching with which they are best qualified to deal. At any rate, we cannot, even if we would, get rid of old traditions, and it is not dignified to be like the cat who was angry with the ugly duckling because it couldn't purr.

The art of writing English is taught indirectly at Eton through the medium of translations, and more directly by written answers to weekly History and Scripture questions. Special provision is made for English essays in the highest forms and in the Army Class.

Before laying down my pen may I put in a plea for fewer subjects and greater thoroughness in preparatory schools and the lower forms of public schools—I would fain add, in Board and Voluntary schools also. We schoolmasters profess to treat a child's brain as a thought-producing machine which it is our duty to prepare for its work in life, and yet, while we feebly protest, we are forced by the competition between subjects to make it a clogged receptacle for miscellaneous and undigested information. Why should we not begin by trying to ground all our children thoroughly in the elements of four subjects —English, Latin, French, Mathematics,—with enough science teaching to cultivate powers of observation? We might then hope to teach young brains to think, and not merely to struggle to remember. Modern sides—a source of weakness to our schools—might be dispensed with, and much energy saved by the greater harmony introduced between the teaching at preparatory and at public schools. Greek or German or Science (more advanced) would eventually be gainers, for they would be taken up by boys on entering Fifth Form who would have obtained a firm grasp of elementary principles, which they would apply to the new subjects. *L'art d'éducation est avant tout de faire des hommes.* The British race has many pressing world-problems to solve in the near future. It behoves us then, before all things, to teach our children to think.

A. A. SOMERVILLE.

MRS LECKY ON MODERN LANGUAGE TEACHING.

Longman's Magazine for June contains an interesting article on Modern Language Teaching, in which Mrs Lecky speaks strongly about our neglect of modern languages, and attacks what may briefly be called the "dead" method of teaching them. based as it is on the methods in vogue for teaching languages no longer living. While agreeing with Mrs Lecky in many of her remarks, there are certain points on which we dissent most strongly.

Dr Jowett is quoted with approval for

maintaining that the older you are, the more hard it is to learn a new language, and that modern languages should be learned from native teachers (*i.e.* foreigners). The first statement is frequently heard, and has done incalculable harm, deterring many from the study of a new language which would have been of great service; it rests on a very slender basis of fact. As for the native teacher, especially the nursery governess, we recognise that in some cases the results are satisfactory; but how often does the poor child acquire no more than a vocabulary of a few hundred words and a few score phrases, and a pronunciation which quite obviously combines the peculiarities of English and of some French, Swiss or German dialect. And, after all, we cannot take into consideration the minority, those who can afford to keep such a governess for their children.

The suggestion that French should be "for a great part of the time the medium of kindergarten teaching" seems to us most unfortunate. It cannot be impressed too strongly on modern language teachers that it is of supreme interest to them that the teaching of English should receive more attention, and not less than at present—if, indeed, that be possible. In the case of the English child entering upon the great epoch when its character is moulded and its knowledge acquired as a preparation for life, English should for some time be the centre of instruction around which all else can easily be grouped. Then, if the modern language teacher could rely on a sound foundation, his part of the building could be done steadily and surely. He should join hands with the growing band of those who insist on the importance of the mother-tongue during the first years of school life. The premature introduction of French is on this account to be deprecated.

Mrs Lecky would entrust the elementary teaching of French to a Frenchman, and the advanced teaching to an Englishman. The majority of those who have given attention to the matter will undoubtedly agree with the opposite view, expressed by Mr Welldon at the last meeting of the Modern Language Association, or will hold that at every stage a competent English teacher is best. True, there is a lamentable lack of such teachers, in boys' schools more than in girls' schools; but their number is fortunately increasing. It would be a waste of time to reopen this question, which was discussed at length some years ago.

The Gouin system is then held up as a model, and receives credit for "drawing attention to the fact that modern languages can only be learned well by oral practice." Well, it certainly was "pushed" by Mr Stead for all it was worth, and we do not wish to deny that the system has done some good; but the importance of oral practice had been recognised while M. Gouin was still learning the dictionary by heart. Mrs Lecky makes little or no allusion to the work that has been done in America (the "natural" method), in Germany (Franke, Vietor, Walter, etc.), in Switzerland (Alge, etc.), and in France (Carré, etc.), the results of which are much more important than what has been achieved by the "series" system.

In the attack on the examination craze, and on the influence exerted by examinations on school teaching, we fully agree. Teachers are seriously hampered in their task if mere beginners have to go in for examinations that require candidates to have learnt lists of exceptions and far-fetched verb forms, which should naturally be reserved for a time when the child has acquired a firm grasp of what is simple and straightforward in the foreign language. What Mrs Lecky says on this point is forcibly expressed, and should be seriously considered by those responsible for directing our examinations.

On the other hand, we have read with regret what is said about the use of phonetics. Every sentence shows that the writer has not had the slightest practical experience in the matter. The one statement that the use of a phonetic alphabet leads to confusion later on when the conventional spelling is learnt is sufficient to show this; for every teacher who has made the experiment testifies to the fact that the children spell better than those taught in the usual way. For this and other points connected with phonetics it is enough to refer to the preliminary report of the Modern Languages Association Sub-Committee (Phonetics), printed in another column.

It is curious to read that "an acquaintance with Latin must necessarily facilitate the study of German syntax"; if "French" were substituted for "German," we could understand it. When a German writer goes wrong, it is very often just because he is influenced by his knowledge of Latin syntax.

That the masterpieces of literature should not be used "as vehicles for learning the language" is very true. Teach common

words and familiar things first, help the pupils to a good vocabulary of, say, 3000 words, and they will be able to appreciate classical French or German literature in much the same way as French or German boys or girls, who also do not start with a complet edictionary in their head.

Finally, we are asked to put pressure on the University authorities, in order that the status of modern languages there may be raised. The Oxford and Cambridge replies to a circular of the Modern Languages Association, which were printed in our last issue, show on what support we can reckon. Some good work has been done at Cambridge, and Dr Breul's name may be singled out as that of a keen and enthusiastic worker in our cause. But the number, and, in many cases, the calibre, of the men who take up modern languages at the Universities are alike unsatisfactory. The boys' schools are only slowly waking up to the need of more time for modern languages, and time better employed. Reforms in modern language teaching at present have a good chance of being adopted in the girls' schools and in schools where there are trained teachers. Elsewhere progress will be slow—but it will surely come.

EDITOR.

LEAVING-SCHOOL EXAMINATIONS IN FOREIGN LANGUAGES.

AN ASSAULT AND A SUGGESTION

A PERSON is said to know a foreign language when he is able to speak and write it correctly, and to understand it when spoken or written. To give our pupils this power is, or should be, the primary end of modern language instruction, and in testing the results of our work in the class-room it seems to me that our examiners ought to confine themselves to finding out whether this end has been achieved. The papers set by Oxford, Cambridge, and other examining bodies will show that it is with the means by which the end is achieved, and not with the end itself, that they are mainly concerned.

Candidates for these examinations are required to prove that they have a satisfactory knowledge of grammar and some skill in translation. Now, grammar is not an end in itself, but a means. A boy may be crammed with enough accidence and syntax to enable him to baffle the most ingenious examiner that ever set a grammar paper, but, as practical teachers are well aware, it does not follow that the boy can either speak or write the language correctly. It is not with the candidate's knowledge of grammatical rules that the examiner is concerned, but with his ability to apply them. With grammar itself he has surely nothing whatever to do.

Translation again may or may not be a good means of acquiring ultimately skill in expressing one's thoughts directly in a foreign tongue, but insomuch as we are, when translating, substituting a foreign phrase for an English phrase, or *vice versa*, it is not an end in itself. The business of the examiner is to find out whether the candidate can express in the foreign tongue his own ideas, or ideas gathered from his books and his teachers, and not whether he can turn Macaulay's ideas into French, or Hugo's ideas into English. Both translation and grammar are the concern of the teacher alone, and he should be left entirely free to utilise them to the extent he thinks fit. Under the existing system he is not free; he is obliged for examination purposes to make knowledge of grammar and skill in translation the end of his instruction, and to teach by a faulty method imposed upon him from without. The result is that his pupils, though they win certificates, quit school unable to do much more than interpret the sense of an easy foreign author. This can hardly be called a satisfactory result of six or seven years' study.

It is clear to most people that our present linguistic methods leave much to be desired; it is equally clear, if serious progress is to be made, that we must be left free to search for methods that will give better results. This can only be done if teacher and examiner agree as to what should be the end of foreign language instruction; the business of the teacher then being to find, by patient research, the best means of achieving this end, and that of the examiner being simply and purely to test the results of the teacher's work, while leaving him as much freedom as possible in the choice of his methods. Taking it for granted that the aim of instruction in the formal language is to give our pupils the power to express their thoughts directly in the foreign tongue, and to understand the ideas expressed by one writing and speaking

the same, I venture, for the sake of argument, to suggest the following direct tests:—

1. Written questions set and answered in the foreign tongue.

2. Oral questions asked and answered in the foreign tongue.

3. A choice of subjects for an essay in the foreign tongue.

There can be little doubt that these tests would enable the examiner to form a just estimate of a candidate's ability to speak, write and understand a foreign language. Whether they are practicable is another question. Such an examination would not be practicable, if questions were asked on matter which the candidates had not prepared, for they would not have, and could not be expected to have, a sufficiently large vocabulary at their disposal to enable them to express ideas on a wide range of subjects. As our object in teaching a foreign language is to give our pupils not only something that may be of practical value to them, but also the means of making themselves acquainted with what is best worth knowing of the foreign country and its people, the subjects for examination that naturally suggest themselves are geography, history and literature. The examination would therefore comprise —(1) questions on the geography of the foreign country; (2) questions on its history; (3) an essay on a literary or historical subject; (4) an oral examination on the same subjects. What standard of knowledge ought to be exacted time and experience alone can decide.

In order to show how far it is possible to prepare candidates for an examination held on the above lines after a term's work (three and a half hours a week), I reprint below a paper which was set to a class of fifteen boys (ages fifteen to sixteen) on the elementary geography of France and the local geography of Radley College:—

Géographie.

1. Quel jour est-ce aujourd'hui?
   Le combien est-ce aujourd'hui?
2. Écrivez les bornes de la France.
3. Écrivez le nom d'un *détroit, canal, pays, fleuve, ruisseau.*
4. Décrivez la position des pays et des montagnes qui entourent le lac de Genève. Quel grand fleuve débouche dans ce lac?
5. Expliquez les mots *colline, coteau, vallon.*
6. Décrivez une journée scolaire à Radley.
7. Décrivez les environs du lycée à l'ouest et à l'est.
8. Écrivez ce que vous savez des animaux qu'on trouve aux Pyrénées.
9. Quels sont les pays qui entourent la France, et quelles sont les bornes qui les séparent de la France?
10. Décrivez les environs de votre maison paternelle.

The results of this experiment were sufficiently promising to encourage me in the belief that any class after a six years' course would be competent to do justice to a much more difficult paper than the above. I append exact copies of answers to questions 7, 8, and 2. These answers, given by boys of average ability, will best show the results that can be obtained after a term's work, and that may be expected after several terms' work.

7. A l'ouest du lycée s'étend le parc, dans lequel se trouve un étang. Dans l'étang débouche le ruisseau *Kishon*. Près de l'étang on voit le chêne de Radley. Dans le parc il y a des chevaux, des vaches et des moutons et sur l'étang il y a des oies et des canards. A l'est se trouve la maison de M. B—, qui est entourée d'un jardin. Derrière cette maison on a bati l'infirmerie. A l'est de l'infirmerie il y a un bois dans lequel se trouvent l'usine à gaz et l'écurie. En traversant le bois on entre dans le jardin potager. Les terrains du lycée sont bornés de ce côté par le chemin qui va d'Abingdon à Oxford. De l'autre côté du chemin il y a une ancienne église, la maison du curé, la poste et la forge.

7. A l'ouest du lycée s'étend un parc dans lequel se trouve un étang, le fleuve (!) ou ruisseau *Kishon* débouche dans cet étang. Au nord de cet étang se trouve le chêne de Radley. Dans ce parc on trouve des chevaux, des vaches et des moutons. Sur l'étang nagent des oies et des canards. A l'est du lycée se dresse la maison de M. B— qui est entourée d'un jardin, derière cette maison on a bâti l'infirmerie. A l'est de l'infirmerie est un petit bois dans lequel se trouve l'usine à gaz et l'écurie; en traversant ce bois on entre le jardin potager. Tous les terrains du lycée de cette côté sont bornées par le chemin qui va d'Abingdon à Oxford. De l'autre côté de ce chemin on trouve une ancienne église, la maison du curé, la poste et la forge.

8. D'abord il y a l'ours qui est un animal solitaire, c'est à dire, qui aime à vivre seul. Il fait sa maison dans les arbres creux. On le chasse pour avoir sa fourrure. Puis il y a l'isard qui est une espéce de chamois. Il habite dans la région des glaciers. On le chasse parqu'il est bon à manger. On voit aussi des troupeaux de chèvres, il y a quelquefois plus de mille chèvres dans un troupeau. Les chèvres sont accompagnées d'un patre, suivi de son chien. Le chèvre a de petites cornes, des yeux jaunes, une grande barbe, de longs poils, une petite queue et des pieds de corne. Puis il y a des cochons qui ne sont pas sales. Au contraire ils sont propres, roses et noirs. Enfin on voit des milliers de lézards qui nichent dans les fentes des rochers. Ils aiment le soleil et la compagnie. Ils se battent souvent et dans ces combats ils perdent quelquefois la queue. Alors ils ont honte et ils se cachent. Ils sont toujours aux aguets et ils détalent au moindre bruit.

8. D'abord il y a l'ours, qui est un animal solitaire; qui aime à vivre seul. Il fait sa maison dans un arbre creux. On le chasse pour avoir sa fourrure. Et il y a l'isard qui est une espèce de chamois et vive dans les régéons des glaciers.

Et puis on voit des troupeaux de chévres Quelquefois on voit une centaine de chèvres dans un troupeau. Les chèvres sont accompagnées d'un pâtre et de son chien. La chèvre a deux cornes, des yeux jaunes, de longs poils, une petite queue, une grande barbe et pieds de corne. Aussi vous voyez des cochons qui ne sont pas sales; au contraire propres, roses et noirs. Et il y a des milliers de

lézards qui nichent dans les fentes des rochers. Ils aiment la compagnie et le soleil. Ils se battent souvent et quelquefois ils perdent les queues ; alors ils ont honte et se cachent. Ils sont toujours aux aguets (sur le qui-vive) et ils décampent (s'enfuient, détalent) au moindre bruit.

For the sake of brevity and variety, only parts of the answers to question 2 are given :—

2. Les bornes de la France au sud sont les Pyrénées, une chaine de montagnes, qui se dressent entre la France et l'Espagne, et la mer Méditerranée, qui s'étend entre ce pays et l'Afrique. . . . La France est bornée à l'est par les Alpes, le Jura et les Vosges qui sont des chaines de montagnes, et par une frontière artificielle qui se trouve entre ce pays et la Belgique.

2. Au sud elle est bornée par les Pyrénées qui se dressent entre la France et l'Espagne et aussi par la mer Meditéranée. Au nord-est elle est bornée par une frontier artificielle qui se trouve entre la France et la Belgique. A l'est la France est bornée par les Vosges, une chîne de montagnes, qui se dressent entre la France et la Suisse : et aussi entre la France et l'Italie se dresse une autre chêne de montagnes le nom de laquelle je ne sais pas.

2. La France est bornée au sud par les Pyrénées qui se dressent entre la France et l'Espagne et par la mer Mediterrannée. A l'est la France est bornée par des montagnes, le Jura, les Vosges et les Alpes et au nord-est paru ne frontière artificielle.

It will be seen from the above questions and answers that a geography examination can be conducted in French in much the same manner as we conduct such examinations in English. Whether we shall be justified in requiring boys leaving school to do original composition in the foreign tongue is a question that has still to be answered. If answered in the affirmative, the practicability of the examination suggested will be evident. Meanwhile the examiners might set before the teacher an ideal to be realised. Satisfactory results would no doubt be slow in coming ; but, on the other hand, the necessity of solving a difficult problem would make our work none the less interesting, and it is a problem worth solving even at the cost of many failures and disappointments.

F. B. KIRKMAN.

PAPERS IN MODERN LANGUAGES SET AT THE CAMBRIDGE LOCAL EXAMINATION, DECEMBER 1897.

WE print below some criticisms suggested by the papers in English, French, German, Spanish, and Welsh set at this Examination. We intend to pass in review many of the more important examinations, as was stated in the leading article of our first number. The growing popularity of the 'Cambridge Locals,'[1] and its consequent influence on the teaching in our schools sufficiently justify us in choosing this examination to open what we hope will prove a valuable series of articles.

ENGLISH.

On the whole it may be said that the papers for Senior Students are better than those for the Juniors. There is no cause for surprise in this ; for very little advance has yet been made in this country towards solving the apparently difficult question of the teaching of English in schools, and more especially in the lower forms.

The proper relation of Parsing to Analysis is a case in point. In the Senior papers a passage is given for analysis, and certain words are selected from this passage for parsing, the candidate being encouraged to do the analysis first. In the Junior paper the first question in the paper is devoted to parsing certain words in a passage from Shelley, whilst the analysis of another sentence is given in the second section of the paper. This may not be of serious detriment to the Candidate, but no Examiner who realised that Parsing should follow Analysis, or at least proceed *pari passu* with it, would set his questions in this manner, and force the younger child, who writes more slowly, to study two passages while the older need only master one.

More positively harmful and equally indicative of false educational notions are the questions on etymology which find their way into the Junior Grammar paper. 'Write short notes on the words *vixen, drake, children, riches, wearer*,' demands Don Armado of the poor Junior Candidate. Heavens ! one feels inclined to exclaim. I wonder what percentage of marks Don Armado would gain if he submitted his own short notes on these words to any competent philologist. It is no defence to say that short notes on these words are to be found in the current text-books on Historical Grammar. The notes are incomplete and often quite wrong, and the books should never find their way within the walls of a

[1] 4274 candidates were entered for the Preliminary Examination, 8416 as Juniors, 2191 as Seniors ; 14,881 in all, of whom 8840 were boys and 6041 girls.

school. They could not, were the teaching of English put upon a scientific basis. 'What is meant by saying that the word *bicycle* is a hybrid?' the same pedantic amateur asks in another part of the same paper. No experienced and successful teacher would put a question in that form to children he had not taught himself. It may perhaps be fairly required of a boy or a girl at this stage that they should know what is meant by a hybrid, but an examiner has no right to demand in an English paper sufficient knowledge of Latin and Greek to enable a child, who has not been taught the etymology of *bicycle*, to criticise its form. The question should have run: "What is meant by saying that a word is a hybrid? Give an example if you can."

There are no questions so bad as these in the Senior Grammar paper. There is no inducement to take pot-shots, and the two following questions, though perhaps unduly difficult in some of the examples chosen, are much fairer, because they deal with main principles for the most part, and most of the special examples are words no competent teacher would be likely to pass by without comment.

"B. 3. Give examples of English Past Participles which are formed by obsolete processes.

"Comment on the forms of the Past Participles *done, drunk, beaten, made, wrought, bereft.*"

"B. 4. To what class would you assign each of the following pronouns? *myself, his, hers, every, which.*

"Write notes on the history of these words, and state the conditions under which the *last two* are now used."

Nothing, however, reflects more plainly the shortcomings of the school teaching of English than the omissions these papers show. In neither junior nor senior paper is there a single question upon the *sounds* of our language, nothing that requires a knowledge of the meaning of Consonant, Vowel, Diphthong, or their classification, nothing to elicit the candidate's recognition of the distinction between a letter and the sound it is made to represent. Yet these are fundamental facts which every boy and girl ought to know, and of which they are, as a rule, quite ignorant. Neither is there a single question in either paper upon the broad outlines of the history of the language. The candidate is freely examined upon the history of individual words which he may or may not have come across, but nothing is said of the large social and political influences which have moulded and modified our tongue since the days when it was first spoken in this land pure and undefiled.

Turning to the literature papers, the same kind of fault is noticeable—too much insistence on detail, too little attempt to lay stress on the aspects of the book in question, which have made it into a classic; too much grammar and philological pedantry; too little encouragement given to independent thought and taste. Here again the senior papers are better than the junior ones, and naturally, for they are easier to set. It is well to say at once that neither the 'Tempest' nor 'Samson Agonistes' are works which can very usefully be put into the hands of a junior class, and the unsatisfactory nature of the papers set is in some measure a proof of this. How can the average boy or girl of fifteen and sixteen take any real interest in the unities of Time, Place, and Action, or understand the value of Tragic Irony, when he has never read a Greek play or learnt to know the difference between the material used by the ancient and that used by the modern dramatist? Yet two questions are devoted to these topics in the junior papers.

Both classes of candidate are asked to paraphrase passages from the books that have been prescribed, and this kind of question has evident advantages. But it tends to destroy a child's taste for literature, and it would be a much better way of reaching the same end to italicise difficult phrases and clauses in a fairly long passage, and ask for an explanation of these.

The following questions can, on the other hand, find no kind of justification unless they are made alternative with others. They could never be good in any circumstances.

9. Give the meaning and derivations of the following words:—*assay* (verb), *bait* (verb), *connive, nerve, score* (noun).

10. Write out *one only* of the following passages:—

Either that beginning, "All otherwise to me," and ending, "with them that rest";

Or that beginning, "Let me approach," and ending, "so farewell";

Or that beginning, "The worst indeed," and ending, "crown or shame."

Yet two questions of this type occur in every literature paper set this year.

But our criticism must not be one-sided. Both juniors and seniors have to write an essay on a subject selected out of several

given by the examiners, and, wherever possible, questions are set dealing with metre. This would be better still could one feel any assurance that examiners would refuse to give a single mark to answers which use the same terminology as that employed for Greek and Latin without a word of recognition that the terms have or should have fundamentally different meanings for English. Experience goes to show that in this matter candidates and examiners are usually more on a par than in most, and while this state of things continues the value of setting questions on metric remains doubtful.

Welsh.

As a whole the paper is simple, and well adapted to the requirements of the examination. There is not a point in the paper that a Welsh-speaking boy should miss. The vocabulary of the candidate is not at all seriously tested in the pieces set for translation, but the test of course is rather the correctness and idiom of the English rendering.

Any boy who has been studying Welsh for one or two terms should be able to pass on this paper with ease.

French.

These papers are good specimens of their kind. They have evidently been framed with care, and were probably thought to be 'nice' papers by the majority of the candidates.

When we regard them, however, with an eye to their effect on school teaching, they do not impress us quite so favourably. They presuppose—and consequently require in the preparation for future examinations—a considerable amount of 'exception'-cramming[1] and no practice in the free use of the foreign language. Now it should be a matter of principle that no 'exception' should be set in a paper which the candidate may not fairly be expected to have met in his reading. Because the grammars wish to give complete lists, the unfortunate pupil is compelled to learn them in parrot-fashion; a degrading process, encouraged by such questions as that quoted. They should be ruthlessly cut out, and should make way for others which show a pupil's power of handling the foreign idiom. Simple questions might be asked, to be answered in French; or he might be expected to make up little sentences introducing certain words so as to show their construction, etc. The pieces for translation into French[1] are no doubt very hard to select. Indeed that for the juniors looks as though it had been specially written. The senior piece is unsatisfactory: the language is too old-fashioned.

The choice of set books is an important matter.[2] We have nothing to say against *Le Roi des Montagnes;* it has long been recognised as a good text for schools. To be sure it is too long for a term's work; and we think that for several reasons no book should be carried over into a second term. But we do object, and that very strongly, to Molière for junior students; and it is doubtful even whether senior students would not do better to read modern French. The questions on the set books are very meagre. The juniors take one text of the two, and have twenty lines of text and three phrases from it; the seniors take both texts, and have ten lines of text and three phrases from each. If books are set at all, the candidates might well be expected to answer some questions on the subject matter. If detached phrases are given, a choice of, say, three out of five should be allowed; this applies still more strongly in the case of the phrases appended to the passages from 'not set books.' These pieces are well chosen; only that from *Alphonse Karr* in the junior paper seems too easy.

German.

The German papers are set on similar lines to the French; and many of the remarks made above apply here also. There is less demand for 'exceptions' than in the French papers; but as little encouragement to a free use of the foreign language. The unprepared passages are judiciously selected, and the pieces for translation into German are satisfactory, especially the one for the juniors. On the other hand, the choice of set books for the juniors was between Grimm's Fairy Tales and — *Wilhelm Tell!*

[1] "Seniors A 2 (*a*). How is the meaning of the following words affected by variation in gender or number:—*aigle, couple, crêpe, effet, fer, gage, livre, somme, trompette, vacance?*"

[1] A candidate can pass—but not obtain distinction—without 'satisfying the examiners' in this.

[2] It is true that unseen translation may be substituted. But there are always many teachers so indolent as to prefer a set book, just because it saves them the trouble of looking out for some suitable text, and because there are usually several editions with copious notes in the market as soon as the book set is announced.

We do not know what proportion of the candidates chose the tragedy; surely it is utterly unsuitable for *juniors*, unless this term is meaningless.

The 'setting' of books in French and German examinations is a matter deserving of serious consideration. Many thoughtful teachers have strongly expressed their disapproval of the practice. We shall be glad if some of our readers will send us letters embodying argument for or against the retention of set books.

SPANISH.

The Spanish papers are extremely well set, the unseen passages and the short pieces for composition being selected with great care. The only objection we have to raise is on the score of syntax. The juniors were not asked a single question dealing with this all-important section of grammar, while the one that was set the seniors was not particularly well chosen. We fancy it would puzzle many very advanced students of the language to give a satisfactory answer to the question: "When is the subjunctive used in Spanish?" EDITOR.

FRENCH UNSEEN TRANSLATION.

TO THE EDITOR OF THE "MODERN QUARTERLY."

SIR,—I have observed an increasing tendency among examiners in French to set passages for translation into English in which the main, if not the sole, difficulty lies in the vocabulary. The reason given for this practice is the extreme lucidity of the French language. Otherwise, it is said, it is impossible to find passages sufficiently difficult to be a real test of the knowledge of the candidates. To this view, sir, I venture to demur. Because a piece of writing is lucid it does not necessarily follow that it is easy to understand. A mathematical theorem may be stated with perfect lucidity, but everybody will not understand it. Plato is a most lucid writer, but he is not always easy to construe. Further, if a language is lucid, it lends itself to subtle shades of meaning, and to reproduce these in a translation is a delicate and therefore a difficult task. Renan seems easy enough as you read him, but to turn him into idiomatic English is another matter.

Experience, too, leads me to believe that the difficulty of finding suitable passages which do not bristle with strange words is exaggerated. Montaigne, Pascal, Saint Simon, Sainte Beuve, Renan, Taine (in prose) Molière, La Fontaine, Victor Hugo, Vigny (in verse)—to name only some of the more obvious—are all writers in whose works you can find, with a little trouble, passages without a single out-of-the-way word, capable of providing many pitfalls for the unwary or the incompetent. Further, it must be remembered that to turn even an easy passage of French into good English is not so simple as it seems. Indeed, I sometimes wonder whether in modern language examinations enough attention is paid to the quality of the English. For passages in which the most obvious difficulties are those of vocabulary must tend to divert examiners from this important point. It is so much easier to take off a mark here and a mark there for ignorance of a word than to weigh each sentence carefully in the critical balance. And life is short, and the tale of papers is long.

But I have no wish to rule out of court altogether passages with difficult words. I quite admit the importance of vocabulary within reasonable limits. Set, by all means, passages which test candidates in this respect, but do not make them the staple of your paper. And do not set obscure *décadents* who cull words from the gutter, nor pedants who ransack technical dictionaries, even though the pedant be called José-Maria de Hérédia. For after all no one can seriously maintain that rare words are so good a test of a candidate's knowledge of a language—to say nothing of his general intelligence—as carefully constructed sentences pregnant with thought and innuendo.

Finally, let me disclaim any intention of dogmatising. My experience, compared with that of many examiners, is but small. Having stated my own views I am ready to listen with, I hope, an open mind to those of others.

ARTHUR TILLEY.

PHONETIC SUB-COMMITTEE.

IN the last *Quarterly* the name of Dr Sweet appeared as one of the members of this sub-committee. Unfortunately pressure of work rendered it impossible for Dr Sweet to serve. Dr R. J. Lloyd, Honorary Reader in Phonetics at University College, Liverpool, has consented to serve on the Sub-Committee.

The Sub-Committee has issued a circular as follows:—

"ERWOOD, BECKENHAM, KENT,
"ENGLAND, *March* 1898.

"Dear Sir,—A Sub-Committee of the Modern Language Association of England has been appointed to consider the question of a Phonetic Alphabet suited to the requirements of English pupils, and of the use of Phonetics generally in Modern Language teaching.

"Certain Phonetic Alphabets are considered by some teachers unsuited for young pupils owing to the use in them of signs identical in form but differing in value according as they appear in the Phonetic, in the orthographic English, or in the orthographic foreign alphabets.

"Other teachers object to the use made in some Phonetic Alphabets of double signs to represent simple sounds. As these questions must equally affect all English-speaking countries, and in a greater or less degree foreign countries as well, and as it is desirable to obtain agreement upon some Phonetic Alphabet as soon as possible, this Committee is anxious to obtain information and suggestions from

teachers who have had experience in the use of such alphabets.

"The Committee ventures, therefore, to ask you to be kind enough to answer the following questions, and to add any remarks that you think might be of service.

"If you have not made any use of a Phonetic Alphabet, it would yet be of service if you would kindly return the form with your signature, as it will aid in forming an idea of the extent to which Phonetics are used; such a census would be valuable.

"An early reply would be esteemed a favour.—I am, yours faithfully, HAROLD W. ATKINSON, *Hon. Sec. Phonetic Sub-Committee.*"

(1) What Phonetic Alphabet have you used? If it is not one of the better known ones (*e.g.* Assoc. Phonétique, Sweet, American Dialect Soc., Koschwitz), its leading features or differences from any one of these might be noted.
(2) Have you used or felt the need of any new signs or modifications of the usual ones employed in the Alphabet you mention?
(3) Should compound signs be admitted in a Phonetic Alphabet as representing simple sounds, *e.g.*, *aa* or *sh*?
(4) With pupils of what age have you used it?
(5) Do the pupils experience much difficulty in the use of a Phonetic Alphabet?
(6) Does it hinder their acquisition of the usual orthography?
(7) Does confusion arise owing to the use of signs identical in form but differing in value in the Phonetic and various orthographic scripts?
(8) Should the Phonetic Alphabet exclusively be used in the early stages, or concurrently with the orthographic?
(9) Should the pupils be taught to write as well as to read the Phonetic Alphabet?
(10) Should the Phonetic Alphabet be international or adapted to the mother tongue of the pupils?
(11) If you have not hitherto used a Phonetic Alphabet in teaching, or have tried one and given it up again, will you give your reasons?

Some 480 of these have been sent out, distributed as follows:—Members of the M.L.A., 265; Members of the Assoc. Phonét. Internat. in England, Canada and U.S.A., 86; in France, Germany, Sweden, Denmark, etc., 50; Modern Language teachers in English schools—public, private, preparatory, etc., 60; and others.

The answers, as they arrive, are separated into two groups, according as they come from those who have used a phonetic transcript, or from such as have not. The replies from the former are to those from the latter in the proportion of about one to three.

Without here giving details or figures, the answers of those *who have used phonetics* are as follows:—

Question 1. Chiefly Sweet and Assoc. Phon. 2. New signs are wanted. 3. Compound signs should not be used. 4. Ages varying from five to fifty. 5. There is no difficulty. 7. It does not hinder but rather aid the acquisition of the orthography. 7. Slight confusion arises in the commencement. 8. A Phonetic Alphabet should be exclusively used in the early stages. 9. The pupils should both read and write the Phonetic Alphabet. 10. The Alphabet should be International.

The answers of those *who have not used phonetics* contain various reasons for not adopting them. The chief are these:—"No time," "Does not pay in exams.," "Good results without them," "Probably increased difficulties," "Benefit not proved," "Imitation method best."

HAROLD W. ATKINSON,
Hon. Sec. Phonetic Sub-Committee.

SOME NOTES ON PHONETICS IN RELATION TO THE ACQUIREMENT OF MODERN LANGUAGES.

MAY I preface these notes by expressing my special indebtedness to M. Passy. My first interest in the teaching of languages as a scientific problem was awakened at the Cheltenham Conference in 1890, when M. Passy and Professor Vietor addressed one of the earliest gatherings of the Modern Language Association. This conference set me on the track of inquiries and experiment which extended over seven years, and which I hope to have the opportunity of resuming in the near future. M. Passy's second visit at our meeting set me at work on a new line of thought, which I wish, briefly, to suggest for consideration. I make this acknowledgment with the more readiness because I am intending to preface my suggestion by certain propositions which appear to me to be axiomatic, but which I know appear otherwise to the Phoneticians.

I. 1. Phonetic reform is, essentially, *spelling* reform. There are many other reforms in teaching advocated by Phoneticians *pari passu* with spelling reform (and these reforms are also advocated by some teachers who are indifferent to phonetics), but when we speak of Phonetic Reform we properly mean, solely and simply, the use of a novel, scientifically planned set of written symbols.

2. That being so, the ultimate aims of Phonetic reform are similar to those of the advocates of the Metric System—they reach

beyond the school, and affect society and progress as a whole. Now the immediate business of the teacher is *not* to reform the practice of society, but to train his child to be fit for the ordinary avocations in life.

So far, then, as Phoneticians desire to reform national spelling, they must address themselves in the first instance to the nation, and to teachers as citizens and men of culture, not to teachers *quâ* teachers.

3. This difficulty has led the Phoneticians to appeal to teachers on the special ground that a phonetic spelling assists pronunciation, and should therefore be acquired (even by the beginner?), although it may serve no ulterior purpose in daily life. They therefore propose to introduce a phonetic alphabet into schools side by side with the current mode of writing the mother-tongue.

4. The objectors to this procedure refuse to make this introduction on two grounds: (*a*) that pronunciation is mainly acquired by auditory imitation, not by reading from symbols—hence the labour would be thrown away.

(*b*) That the phonetic alphabet, since it employs symbols resembling those of the ordinary alphabet, would create confusion in the beginner's mind and cause him to spell badly. Hence since (see 2 above) the first business of the teacher is to train his pupil for the ordinary relations of life, he must not sacrifice this immediate end for the sake of hastening a new era of reformed spelling in the remote future.

II. Is there any mode of reconciliation? That is to say, can a means be found by which these objections can be overcome? Objection (*a*) of course is always valid, for it is a simple deduction from the psychology of habit. Neither children nor adults employ reasoning processes to any large extent when reading aloud, in order to produce an utterance in accord with the forms of written symbols. But when once the habit of associating sound with phonetic symbol is started, we must admit that it grows. All adults who have mastered a phonetic system bear witness to this, though we may question if the game is always worth the candle. Objection (*b*) would obviously be removed if a set of symbols were employed which do *not* resemble those of the ordinary alphabet. Such symbol would be quite as useful, or useless, as those of La Société Internationale for common purposes, but they would escape the objection as to confused association which the psychologist feels.

The reader probably anticipates the direction in which we should turn to find such symbols. Isaac Pitman and all the shorthand people have been at work on this line for a century. Unfortunately the shorthand people have usually been unscientific—very often uneducated; and they have excited prejudice in the minds of teachers and scholars because of the low aims on which their methods have been advocated and exploited. On the other hand, we are constantly told of the benefit which professional men, doctors, lawyers, clergy, journalists, find from being able to put down their thoughts in a briefer form than is possible with our current symbols.

Thus we have the problem: Is it possible to employ a set of artificial symbols which are phonetically correct, which are unlike our current longhand, and which may be adapted, when acquired, for the usual purposes of shorthand?

If so, I for one see my way towards the solution of two problems which meet us in the Modern Side of every Secondary School—the teaching of Shorthand and the acquirement of Modern Languages. If M. Passy's set of phonetic symbols can be transcribed into a system of symbols which develop into a practical Shorthand, we can safely teach them *at the same time* that we begin a foreign language.

As Mr Kirkman said at our meeting, a beginner will accept *any written symbol you please* as a representation of a new spoken symbol.

By way of illustration (from Prof. Henry Sweet's Current Shorthand: Clarendon Press, 1892, p. 129). If I want a German boy to write:

With a heart for any fate

phonetically, I would far rather teach him

than let him write

Widh e haat fer eni feit.

III. This is a line of thought, new at any rate to myself, which I submit for consideration. I have made some inquiries to see whether the Phoneticians are working at all in that direction. M. Passy kindly answered my inquiries, although he mourns over my persistent heresy. He did not give me much encouragement, although he has paid some attention to Pitman's system. One reason for objection is indicated in his belief that the International (longhand) Phonetic alphabet will soon be a necessary part of education in France,

because phonetic literature is so much on the increase. I mention this opinion as bearing on my first proposition above.

From Mr Sweet I had a much more encouraging response. He referred me to his "Current Shorthand," which I had not previously seen: and it is clear that he recognises the close connection between the teacher of Shorthand Phonetics and the teacher of Longhand Phonetics.

I am not a Shorthand expert, and cannot judge how far his set of symbols are better than those of other shorthand schemes, but it is clear that his system, with a few small modifications, can be adapted to French or German.

And this is also very clear (and very important as a practical matter of teaching), that Mr Sweet's symbols can be acquired in the elementary stages *without any contractions*, just as longhand is acquired, each symbol standing for a separate sound.

One other hint I picked up the other day on a visit to the Metropolitan School of Shorthand. It is possible for the staff of a school to employ Shorthand symbols for the ordinary written intercourse between one and another, just as we do longhand. If that is done among the staff, it is obvious that the acquirement of habit in using the symbols will be greatly facilitated throughout a school. The ordinary school does *not* need to aim at a high rate of speed for reporting purposes, but at a familiar habit in using the symbols for the ordinary work of lessons. This, I propose, may be learned at the same time that the novel sounds of a foreign language are being also acquired.

V. If the Modern Language Association is intending to appoint a Phonetics Committee, would it not be well to invite one or two shorthand experts on to it also, who would advise as to the representation of any phonetic alphabet (when approved by the Committee) in symbols capable of use as Shorthand.

J. J. FINDLAY.

COLLEGE OF PRECEPTORS,
February 21, 1898.

FROM HERE AND THERE.

Holiday courses in Germany which have in recent years been held with so much success will be held again this summer at Greifswald, Marburg, and Jena, and we can warmly recommend them to English students and teachers of Modern Languages who are desirous of spending part of their holidays in a small German University town where everything will be done to facilitate and render interesting and fruitful their study of the German language, literature, and nation. Detailed programmes of these courses have been issued, and may be had on application. A tolerably full syllabus of the Marburg courses is given below.

Greifswald (on the Baltic). There will be two courses, one of four weeks and the other of two weeks; the former from July 4-29, and the latter from August 1-12. Each course is independent of the other; one or the other or both may be taken. Ladies and gentlemen arriving at Greifswald in the middle of July may still be admitted to the earlier course. Special courses for foreigners have been provided which treat of a number of attractive subjects. The fees are very low (20 M. for the first course, 15 M. for the second, 30 M. for the two). Excursions to the Island of Rügen and other places of interest in the neighbourhood of Greifswald (Spielhagen's 'Grünwald') will be undertaken. For a detailed programme of work apply to Professor Schmitt, Ph.D., 31 Langestrasse, Greifswald.

Jena. The courses on Modern Languages form a part of 'Allgemeine Fortbildungskurse für Damen und Herrn.' They will be held from August 3-23. The Elementarkursus in der deutschen Sprache will be held again by Rektor Scholz, while courses for more advanced foreign students will be held by Prof. Dr Erhardt. Several of the philosophical and pedagogic courses will likewise interest English Students and teachers, *e.g.*, Dr Steinhausen's lectures on the chief phases of German civilisation. The fees vary; they are low, but somewhat higher than those at Greifswald and Marburg. A complete language course (18 lessons and 6 excursions) is M. 30. Every student is charged a general fee of admission (M. 5). Excursions to Weimar, Eisenach, and Schwarzburg will probably also be arranged at moderate fees for students of the literature course. For particulars apply to Herr Hugo Weinmann, 4 Spitzweidenweg, Jena.

* * *

The later dates of these German holiday courses will probably well suit most English

teachers who are anxious to avail themselves of the opportunities thus offered. It is much to be regretted that the summer meeting arranged by the 'London Society for the Extension of University Teaching' will be held in London from May 30th to June 11th, at a time when no foreign teachers, students, or scholars will be able to attend them. German, Skandinavian, and other teachers had just begun to attend the Oxford and Cambridge summer meetings held in August, and they will be sorely disappointed to find that this year no English University will welcome them at a time at which it is possible for them to visit England. It is much to be hoped that next year it will be found possible to have the meeting again in August.

* * *

Mr F. F. Roget, lecturer on the English language and literature at the University of Geneva, draws our attention to the holiday courses, and points out that special arrangements will be made for "Natives of Britain" (Mr Roget was French Lecturer at St Andrews from 1892-1896). He says:

"They will be taught in *separate* classes, the numbers in each class being strictly *limited*. The requirements of schoolmasters and schoolmistresses will be particularly met. There will be two courses: the first, of six weeks, begins on the 16th of July; the second, of three weeks, on the 1st of October. There are two lectures each day. The fees are £1, 12s. for the first course, and 16s. for the second course. Certificates of attendance are delivered at the end of the courses.

"Complete programmes will be sent on application to the Registrar of the University, Geneva, Switzerland."

We gather from the programme that there will be eleven or twelve hours' teaching in the week, distributed as follows:—

Littérature française contemporaine, 1re série, 2 heures; (2me série, 2 heures). Lecture analytique d'auteurs français modernes, 1 do.; (1 do.). Improvisation et discussion, 1 do.; (1 do.). Stylistique, 2 do.; (2 do.). Méthodes d'enseignement du français, 2 do.; (2 do.). Syntaxe française; gallicismes; questions d'usage, 1 do.; (2 do.). Diction et lecture expressive; prononciation, 2 do.; (2 do.).

Unfortunately the times are very inconvenient: the first course begins a fortnight before the end of our Summer Term, and the second is in the very middle of the Christmas Term.

* * *

An attractive holiday course has also been arranged by the University of Grenoble, from the 1st to the 31st of August. This is the second series; the first is from July 1st to 29th, not a convenient time for our teachers. The subjects of the lectures are:

i. *Langue française:* Grammaire historique et comparée du français moderne (10 leçons); grammaire pratique du français (10 leçons); diction et lecture expressive (6 leçons); élocution et prononciation courante (6 leçons); phonétique expérimentale et exercices pratique de rectification des prononciations vicieuses (10 leçons).—ii. *Littérature:* Littérature française classique (8 leçons); littérature du dix-neuvième siècle (8 leçons).—iii. *Institutions et arts de la France:* Institutions de la France (10 leçons); Histoire de l'art français (10 visites collectives aux musées, monuments et œuvres d'art de Paris et des environs).

These lectures are supplemented by 'conférences pratiques.' A full programme and all further particulars are to be obtained of L'Alliance Française, 45 rue de Grenelle, Paris.

* * *

The number of holiday courses this year is unusually large; and probably there will be members of the M.L.A. at every one of them. We shall be glad to have their experiences (clear and concise expressions of opinion), whether favourable or not, so that we may be able to give some guidance to our readers in future years.

* * *

We shall here make only a brief reference to the scheme of international correspondence which has been pushed a good deal by the *Review of Reviews*. We refer to the April and May issues of our zealous contemporary, which show what progress has been made. In Germany much has already been done, mainly owing to the indefatigable energy of Dr K. A. M. Hartmann, who recently gave us his valuable "Reiseeindrücke." In England the matter is being taken up, and will doubtless help our cause; always presupposing most careful surveillance on the part of the teacher. Dr Hartmann has written a spirited reply (*Pädagogisches Wochenblatt*, 27th April 1898) to some hostile criticisms by J. Hengesbach.

* * *

We reprint from our contemporary *Education* an account of certain changes which the Rev. W. H. Keeling, Headmaster of Bradford Grammar School, intends to introduce in the curriculum of that school.

In the Senior School, modern side, boys will be allowed to devote additional time to modern languages or science as soon as they have obtained the lower certificate of the Oxford and Cambridge Schools' Examination Board. Special classes will be formed

for advanced language work. In the junior department Latin will be discontinued, except in the case of boys who are proceeding to the classical side of the Senior School. Special arrangements may however be made for those who are proceeding to the modern side, if their parents still think it advisable that they should take Latin. In the two highest forms of the Junior School, in which alone Latin will be taken, a larger number of hours will be allotted to the study of this language than heretofore. This postponement of the stage at which Latin is begun will, Mr Keeling is sure, lead to very good results. The time gained in the lower forms will be given to English subjects and to French. In the teaching of French in the Junior School great stress will be laid on the spoken language. The new arrangements will, it is hoped, meet the wishes and suit the interests of all. More Latin will be taught for those who will require it; while more time and attention will be devoted to that instruction in 'modern' subjects which is considered in England and on the Continent to be an indispensable part of a good Secondary Education, especially in the case of boys destined for commercial and industrial pursuits.

This means an important step forward, which will be warmly welcomed by all who have at heart the full recognition of the importance of modern languages in our secondary education. We look forward with great interest to an account of the methods of teaching them adopted at Bradford Grammar School; and pay a willing tribute to the enlightened spirit shown by Mr Keeling and the governing body, which is supporting him in his efforts.

* * *

A meeting of teachers of modern languages in Intermediate Schools was held on the 2nd April, at the County School, Rhyl, Mr S. Edwards, M.A., Headmaster of Denbigh School, presiding. After prolonged discussion on methods of teaching, and on the position of modern languages in the school curricula, and in view of the urgent need of a supply of well-qualified modern language teachers, it was unanimously resolved:—1. To call the attention of Welsh headmasters and school governors generally to the scheme already initiated by the University College of North Wales, and to urge upon them the importance of extending financial support to the Bangor Fund, out of which a scholarship is offered annually, tenable for one year at a French or German University, and open to graduate students who intend to become teachers of modern languages in any Secondary School. 2. To urge upon Technical Education Committees of County Councils the propriety of devoting a portion of the funds at their disposal to the assistance of teachers who desire to qualify themselves in modern languages by a substantial period of residence in France or Germany. It was pointed out that English County Councils had already taken the lead in this matter, and that headmasters of large English schools were already seeking the services of teachers who had held the scholarships referred to in the first resolution.

* * *

Entrance Scholarships for students of Modern Languages are unfortunately, and to the very greatest detriment to Modern Language studies so far, but very scantily provided for at Cambridge. Still, King's and Caius Colleges form a praiseworthy exception. Both colleges are prepared to grant entrance scholarships to candidates of sufficient promise, for whom an examination has been arranged beginning on November 1. It is understood that at several public schools boys are preparing for this examination, and it is by no means unlikely that before long some other colleges will join King's and Caius, and offer entrance scholarships to deserving boys. A knowledge of old French or old German will not be required. For further information teachers should apply to the senior tutors of the respective colleges, and read the remarks on this subject in 'The Modern Language Quarterly' I. (July 1897), page 36, and especially in 'The Educational Times,' May 1, 1894, pp. 228-229. Scholarships and Exhibitions are given by most Colleges on the result of the Intercollegiate Examination in Modern Languages which is annually held, in June, for students of first and second year standing.

* * *

For the first time, it is believed, since a visit of Klaus Groth, the author of the collection of Low German poems called 'Quickborn,' a public lecture in German has recently been delivered in Oxford by Professor G. Fiedler of Mason University College, Birmingham. The Master of Balliol presided. The lecturer treated his subject, the Swiss novelist Conrad Ferdinand Meyer, in a lucid and interesting manner, and gave great satisfaction to his audience. It is to be hoped that the next German lecture at the Taylorian Institution may be delivered at no distant date. At Cambridge regular courses on Modern German classics have been given by Dr Breul in the German language twice a week in every term ever since 1884.

* * *

As in another column we offer some criticisms on the English papers set at the last

Cambridge Local Examination, it may interest our readers to learn the details of the following scheme adopted by the Joint Scholarships Board, instituted by the Incorporated Association of Headmasters, for the examination in English of candidates for Major Scholarships. The Editor, who is responsible for this syllabus, would be grateful for comments or suggestions from teachers of English.

1. The Examination Papers set to consist of two parts *A* and *B*, and to cover the following ground :—

A. Grammar, Language, etc. :

i. Questions on the history of the English Language, in accordance with the syllabus given below.
ii. A passage for grammatical Analysis.
iii. A long passage of modern Prose for abstract (précis), with definition of the meaning of selected words and phrases therefrom.

B. Set Books, treated from a literary rather than a grammatical standpoint :

(*Alternative books, if considered by the Committee to be of equivalent value, will be accepted.*)

i. Chaucer : Canterbury Tales, The Prologue.
ii. Milton : Lycidas ; Paradise Lost, Book I., or an equivalent portion of Milton.
iii. A play of Shakespeare.
iv. Questions also on general literary knowledge alternative to one of the Sections i., ii., iii., will be set.

SYLLABUS FOR THE HISTORY OF THE ENGLISH LANGUAGE.

1. The questions set will be designed to test a knowledge and understanding of broad principles rather than detailed information.
2. No lists of words will be given of which the derivations will be required from Candidates.
3. Detailed knowledge of comparative Grammar (*e.g.*, Grimm's Law, &c.) will not be required.

PROPOSED SCHEME.

1. (*A*) The sounds of English and the method of their production simply treated :—(α) Vowels, Diphthongs, Triphthongs, Murmur-diphthongs, Semivowels, Open Vowels, Closed Vowels, &c. ; (β) Consonants — Voiced and Voiceless ; Gutturals, Linguals, Dentals, Labials, Stops, Continuants, Nasals, Sonants, &c. ; (γ) The Classification of Vowels and Consonants ; (δ) The Relation of the Sounds of Modern English to the Alphabet ; (ε) The Imperfection and Redundancy of the Alphabet.

(*B*) The meaning and causes of Dialect.

2. The place of English among the Aryan languages, and the nature of its relation to the more important cognate European tongues.
The meaning of 'cognate' and 'derived.'

3. Sketch of the history of the English Language :

i. The coming of the English :
The main distinctions between Old English and Modern English treated generally.
The *area* of the Old English dialects, and their relation to the Old English tribes.
The Northumbrian power and literature.
The growth of the West Saxon power, dialect, and literature. The causes which led to their downfall.
Middle-English and its main characteristics treated generally, not in any detail. The *area* of the chief dialects. The causes which led to their multiplication. The importance of the Midland and London dialect.
The growth of a standard literary language and its causes.

ii. The native element in English : its nature and extent.
The foreign elements in English :
(α) *Germanic*—Scandinavian, Dutch, Low German, High German.
(β) *Classical*—Latin, Greek.
(γ) *Romance*—French, Italian, Spanish, Portuguese.
(δ) Other Aryan languages.
(ε) Non-Aryan languages.

(*Note.*—This part of the subject to be treated *historically*, not by means of mere lists. The additions to the vocabulary to be grouped under headings according to (1) form, (2) meaning so far as possible, and long lists avoided.)

iii. Outlines of the history of the Parts of Speech with reference to (*a*) *form*, (*b*) *function*, as far as they are at present in use, (*c*) the elements of word-formation.

H. F. H.

* * *

A pamphlet which, no doubt, will interest many of our readers will shortly be published by the Cambridge University Press. It is a clear and impartial account of the present German methods of teaching Modern Languages by Miss Mary Brebner, M.A. (London) and late Gilchrist Travelling Scholar. Miss Brebner was admitted to a great number of German secondary schools (boys' and girls'), and her report is everywhere based on first-hand knowledge. The pamphlet is called *The Method of teaching Modern Languages in Germany* (viii + 74 pp.).

* * *

The weighty words of the Hon. George Curzon, Under-Secretary for Foreign Affairs, at a recent educational gathering should be taken to heart. It was at the distribution of prizes and certificates, after the Commercial Education examinations so patriotically undertaken by the London Chamber of Commerce. Some dainty educationists may sneer, *naribus uncis*, at the word 'commercial,' and say that education should not be commercial. In a 'nation of shopkeepers,' of whose sons 70 per cent. enter business, this assertion sounds strange, and it seems that our business is seriously injured by these proud theorists who would require, it would seem, an Olympus of their own. However this may be, whoever looks at the educational curriculum prescribed by

the Chamber of Commerce will not fail to approve its breadth of view: the Commercial Education Schemes do not retaliate by the same narrowness of mind exhibited by the opposite party; the most fastidious would be satisfied. General culture is most carefully imposed, as well as the more technical requirements naturally demanded from candidates who wish to go into business. All schools should therefore listen to these words: the only pity is that our great schools should not have a similarly wide curriculum; and should turn out such pitiful instances of ignorance in other subjects but the scholarship subjects. Why are English boys so hopelessly ignorant of geography, history, natural history, etc. 'But that is another story.'

The important point is the stress laid upon Modern Languages by the gifted and eminently practical young politician. First and foremost in commercial education, Mr Curzon placed the thorough knowledge of our English tongue and literature; in the second place, 'a mastery of one—and, if possible, more than one — modern language: French first and German second; *not the mere armchair familiarity with the tongue which enabled one to glance at a newspaper and dally over a novel, but the practical, businesslike acquaintance with it which enabled one to write a letter in it or conduct a conversation.*'

These words cannot be too deeply impressed upon the minds of all those who are interested in the study of Modern Languages: of what use are those long years of drudgery if they cannot produce the result of writing and speaking correctly? Such must be the aim of all schools. Until this goal is reached, no school Governor, no Headmaster should be satisfied.

It is interesting to continue Mr Curzon's list. It is most liberal. Third in his list he would place history and geography; among the sciences he mentions elementary physics and physiology, the principles of mechanics, the rudiments of chemistry; then, with regard to his particular audience, he adds the study of insurance, etc. Had he mentioned Latin and Greek, cosmography, geology, botany, natural history and mathematics, he would have set the programme of the French *baccalauréat-ès-lettres.* He suggests, further, shorthand, and another subject which I am delighted to see among those mentioned above, for it is a science and an art of the highest educational value — photography. Better than this would have been French or German verse.

It is Sir Walter Besant who said that every good writer ought to write at least ten lines of poetry every day. He is certainly right: for each word that is actually written, rhyme and metre, compel twenty, thirty or fifty words to revolve before the mind; and thus alone can an author succeed in keeping his vocabulary well in hand. Of course the objection is that, out of twenty boys who spend endless hours going through the drudgery, only two or three emerge to find that their time has not been wasted. And, so far, after twelve years' experience, the writer has only succeeded in getting three pupils who found time to try French verse! 'The time may come . . .'

VICTOR SPIERS.

* * *

The results of the investigations of the Sub-Committee on Phonetics, so far as they have as yet gone, point clearly to one fact. It is quite evident that the opponents of Phonetics are labouring under a considerable misunderstanding as to the aims and practice of those who advocate their use, while at the same time they can hardly be aware of the extent to which they are used in foreign countries, nor of the results obtained abroad and in England by those who use them.

To the reasons given by those who have not used phonetics (see above, p. 152), the phonetician would reply that his practice, as shown by experience, saves time, does pay in exams., even where pronunciation is not 'marked,' produces better results still, diminishes difficulties, has been proved beneficial, and is the imitation method *par excellence.* We cannot here quote at length the statements made by phoneticians of the results they have obtained, but it may be well to try to dispel the misunderstanding that exists by stating briefly what the views of the advocates of Phonetics really are.

They believe that a Modern Language should be so dealt with in schools that the pupils learn to use the language to some extent as a living and spoken language, *i.e.*, that they learn to speak it; and that the acquisition of the literary language is thereby rendered more rapid, and the results more satisfactory in point of correctness of grammar and idiom. In order that this may be possible, the first essential condition is that the teacher's pronunciation shall be as good as possible. It has been found by those who have tried it that a study of phonetics enables a teacher to master the pronunciation more rapidly and more certainly than he would do otherwise. He must of course learn his pronunciation from natives of the country where the language is spoken. His pupils must learn their pronunciation from him by imitation, but the teacher's knowledge of phonetics will enable him to assist his pupils in producing the correct sounds by explaining to them the relations of one sound to another either in the same language or in different languages, and by indicating how the pupil must use his organs of speech. The phonetic alphabet is merely an aid to this use of phonetics generally, by the use of one sign for one sound. In this way the eye may aid the ear. Phonetics generally, and the alphabet with them, are not an end in themselves, but merely a temporary aid. As soon as they have done their work, like other aids, they are thrown aside.

The use of a phonetic alphabet as an aid in learning or teaching pronunciation is absolutely independent of any so-called "method." Since time and labour are saved if a good pronunciation is learnt at the outset, reason would dictate that it should be used at the beginning of the study of a language. There is nothing, however, to prevent it being taken up if necessary at a later stage to correct a faulty pronunciation. Many teachers have indeed done so to correct their own pronunciation, and thus indirectly that of their pupils.

Every person who has learnt a foreign language must have felt difficulty in reproducing the sounds he hears uttered by the natives of the country. But not every person realises that the difficulty is largely owing to ignorance of the particular movements and positions of his organs of speech, which are necessary for the production of the sound. It is one thing to instruct a pupil to utter a sound pronounced to him. It is another to be able at the same time to tell him *how* to do it. It is in this way that Phonetics are able to render more rapid the acquisition of a correct pronunciation, and that not of individual words alone, but of the whole rhythm and intonation of the language.

* * *

We have to thank our contemporary *Neuere Sprachen* for drawing our attention to an article in the *XIX^e siècle* on *L'Enseignement des langues étrangères en Allemagne* by Charles Bos. We reprint the following extract:—

Je n'y a pas de commerçant ou d'industriel allemand qui ne parle l'anglais et le français couramment et qui ne sache les écrire avec une certain correction. Nombreux sont ceux qui, en outre, parlent l'espagnol à cause des relations avec l'Amérique du Sud. On en trouve aussi qui parlent assez bien l'italien.

Nous, au contraire,—et les Anglais font de même à ce point de vue—nous n'apprenons pas les langues vivantes.

Nous attendons que les clients viennent chercher nos marchandises, alors que les Allemands, plus pratiques, vont chercher le client.

Ils sont et vont partout grâce au système d'instruction adopté dans leurs écoles. Un professeur de langues vivantes, en Allemagne, se garde bien de parler en allemand à ses élèves. Il leur parle dans la langue qu'il leur enseigne. La grammaire et les auteurs choisis viennent ensuite. Aussi bien, au bout de deux ans, un élève parle-t-il et écrit-il d'une façon suffisante en français et en anglais. Il n'a plus qu' à passer les Vosges ou la mer du Nord pour se perfectionner.

Voyez ce qu'il y a d'Allemands qui, sous prétexte de finir d'apprendre le français, se sont installés en France, à Paris et dans l'est particulièrement. Les grosses maisons de spéculation leur appartiennent; en réalité, ils sont presque les maîtres de notre marché. Et combien, sur les boulevards, d'enseignes on s'étalent triomphalement des noms à consonances germaniques! En réalité, aussi, ils ont accaparé en partie le commerce de gros sur la place en Paris.

En Angleterre, fait plus significatif encore, à mod avis du moins, les directeurs des grandes maisons ou bien les chefs de correspondance sont des Allemands, Pourquoi? C'est que, seuls, les Allemands savent les langues vivantes?

No one will deny the truth of these remarks, however unpalatable they may appear. How can we bring it home to the great British public? Are we to wait quietly till our commercial supremacy is gone?

HOLIDAY COURSES AT MARBURG i. H.

We give below some particulars of two Holiday Courses arranged to take place from July 4-29, and August 15 to September 9 respectively. Few English teachers can make it possible to spend July abroad, and last year there was consequently but a small English contingent at Marburg. We notice with pleasure that there is to be a second course this year at a convenient time for us.

The three series of lectures arranged are distinctly attractive; the right to attend them all can be obtained for 20 marks! Life at Marburg is cheap, and the situation of the town is as delightful as the country around. It is to be hoped that many will recognise it as their duty to make a pilgrimage this summer to Marburg, the Mecca of the modern language teacher.

A.—COURSES FROM 4TH TO 29TH JULY.

(1) Cours de Français Moderne.

La méthode expérimentale en sociologie. — Les sociétés pastorales et leurs dérivés vers l'Occident (6 leçons). — Professeur: M. Pernotte, licencié ès lettres.

La division et l'organisation du territoire de la France (7 leçons).—Professeur: M. Lescœur, docteur en droit, licencié ès lettres, professeur de droit romain à l'Université libre de Paris.

La condition de la femme et des enfants en droit privé français (8 leçons).—Professeur: M. Lescœur.

La tragédie de Corneille (8 leçons).—Professeur: M. Doutrepont, docteur ès lettres, professeur agrégé pour la philologie française, lecteur de langue et littérature françaises à l'Université de Marbourg.

Introduction: Le Théâtre avant Corneille;—le *Cid*, *Horace*, *Cinna*, *Polyeucte*, *Pompée*, *Théodore*, *Rodogune*, *Nicomède*;—leur caractère, leur nouveauté, leur rôle dans l'évolution de la littérature dramatique en France.

Littérature contemporaine (8 leçons).—Professeur: M. Mercier, licencié ès lettres, chargé des cours de langue et littérature françaises à l'Université de Glasgow.

A. Daudet.—P. Bourget.—Fr. Coppée.—E. Rod.

Histoire de la langue française (6 leçons).—Professeur: M. l'abbé Rousselot, docteur ès lettres, professeur de philologie romane et de phonétique expérimentale à l'Université libre de Paris, directeur du laboratoire de phonétique expérimentale au Collège de France.

Un chapitre de la grammaire historique de la

langue française (3 leçons).—Professeur: M. Rousselot.

Exercices de phonétique expérimentale (6 leçons).—Professeur: M. Rousselot.

Phonétique comparée du français et de l'allemand (8 leçons).—Professeur: M. Koschwitz, docteur en philosophie, professeur de philologie romane à l'Université de Marbourg.

Exercices de diction et de discussion (8 leçons).—Professeur: M. Doutrepont.

Discussion de travaux écrits (8 leçons).—Professeur: M. Mercier.

Rétitation (4 leçons).—Professeur: M. Mercier.

Conversation (16 conférences).

Ces conférences auront lieu l'après-midi ou le soir, par groupes de 10 à 12 personnes, dans divers locaux et lieux de promenade. Le nombre des professeurs français sera proportionné à celui des participants.

Les cours et exercices auront lieu tous les jours, sauf le samedi et le dimanche, le matin de 8 h. à midi.

(2) DEUTSCHER KURSUS.

Das deutsche Wirtschaftsleben in der Vergangenheit (8 Stunden), Herr Professor Dr v. Below.

Die Pädagogik des Neuhumanismus (4 Stunden), Herr Professor Dr Natorp.

Das deutsche Märchen (4 Stunden), Herr Professor Dr Kretschmer.

Schillers Weltanschauung in seinen Dramen (12 Stunden), Herr Privatdocent Dr Kühnemann.

Das Thema litterarhistorisch und philosophisch. Die philosophische Aufgabe. — Die *Räuber* und *Fiesko*. Grundzüge der tragischen Anschauung. Entwicklungsmöglichkeiten. — *Kabale und Liebe.*—*Don Carlos.*—Philosophische Entwicklung Schillers und Übergang zu einem neuen dichterischen Stil.—*Wallenstein.*—*Maria Stuart.* — *Jungfrau von Orleans.* — *Braut von Messina.*—*Wilhelm Tell.*

Sprachliche Formung und Formlosigkeit (8 Stunden), Herr Privatdocent Dr Finck.

Bau und Leistung des menschlichen Sprachorgans (4 Stunden), Herr Professor Dr Disse.

Anleitung zur Vortragskunst (8 Stunden), Herr Aug. Bertuch.

Übungen im freien Vortrage (8 Stunden), Herr Aug. Bertuch.

Übersetzungsübungen (8 Stunden), Herr Dr Schellenberg.

Stücke aus A. Daudet, *Lettres de mon moulin* und *Contes du lundi*, und aus Dickens' *Christmas Carol* werden ins Deutsche übersetzt, und die Übersetzungen durch die Teilnehmer und den Leiter der Übungen berichtigt und gebessert werden.

Übungen in mündlicher Unterhaltung (16 Stunden).

Diese Übungen werden in Gruppen von 10-12 Teilnehmern in zu verabredenden Stunden und an verschiedenen Orten unter Anleitung akademisch gebildeter deutscher Lehrer abgehalten werden.

Die Vorlesungen und Uebungen des deutschen Kursus finden mit Ausnahme der Gesprächsübungen wochentäglich ausser Mittwoch und Sonnabend in den Nachmittagsstunden von 3-7 Uhr statt.

B.—COURSES FROM 15TH AUGUST TO 9TH SEPTEMBER.

(1) COURS DE FRANÇAIS MODERNE.

La Géographie sociale de la France (8 leçons).—Professeur: M. Edm. Demolins, directeur de la *Science sociale.*

La Fontaine: le poète et le moraliste (4 leçons).—Professeur: M. Doutrepont.

Gustave Flaubert: l'homme, la vie, et l'œuvre (4 leçons).—Professeur: M. Doutrepont.

Leconte de Lisle, de Guerne et J. M. de Hérédia (5 leçons).—Professeur: M. Omer Jacob, licencié ès lettres, archiviste-paléographe, attaché à la Bibliothèque nationale de Paris.

Leur vie, leur œuvre. Influence du premier sur les seconds.

Trois jeunes écrivains: Pierre Louÿs, Eugène Morel, Pierre Quillard (3 leçons).—Professeur: M. Omer Jacob.

Originalité propre de chacun d'eux. Leurs œuvres. Pages inédites. La prose rythmée.

Exercices de diction et de discussion (8 leçons).—Professeur: M. Doutrepont.

Discussion de travaux écrits (8 leçons).—Professeur: M. Omer Jacob.

Conversation (16 conférences).

Ces conférences auront lieu l'après-midi ou le soir par groupes de 10 à 12 personnes, dans divers locaux et lieux de promenade. Le nombre des professeurs sera proportionné à celui des participants.

Les cours et exercices auront lieu tous les jours, sauf le samedi et le dimanche, le matin de 8 à 10 h. L'emploi de la langue française y sera seul admis.

(2) ENGLISH COURSES.

English folklore and fairy tales (8 lectures).—Lecturer: Mr Shaw Jeffrey, M.A., Assistant Master in Clifton College, Bristol.

Sheridan's "Critic" (4 lectures). — Lecturer: Mr Shaw Jeffrey.

Poets of the last generation (7 lectures).—Lecturer: Mr R. J. Lloyd, M.A., D. Lit. (London), Honorary Reader in Phonetics, University College, Liverpool.

Tennyson.—The Brownings.—Arnold.—The Rossettis.—Morris.—Swinburne.

Poets of the present generation (8 lectures).—Lecturer: Mr R. J. Lloyd.

Watson. — Kipling. — Lang. — Dobson. — Bridges.—Henley.—J. Thompson.—Newbolt.—Rodd.

English pronunciation (8 lectures).—Lecturer: Mr Tilley, Lecturer in English at the University of Marburg.

Elocution (5 lectures).—Lecturer: Mr Tilley.

Conversation (16 meetings).

Lectures and classes will be held every day, except Saturdays and Sundays, from 10-12 A.M. No other language than English will be allowed.

(3) DEUTSCHER KURSUS.

Herbart, Pestalozzi und die gegenwärtigen Aufgaben der Erziehungslehre (8 Stunden), Herr Professor Dr Natorp.

Ursprung der Sprache (8 Stunden), Herr Privatdocent Dr Finck.

Bau und Leistung des menschlichen Sprachorgans (4 Stunden), Herr Professor Dr Disse.

Theorie und Praxis der deutschen Aussprache (8 Stunden), Herr Professor Dr Vietor.

Typen der gebildeten Aussprache.—Möglichkeit und Berechtigung einer Durchschnittsaussprache.—Bühnendeutsch und Durchschnittsdeutsch.—Anwendung des letzteren auf Texte verschiedener Stilarten.

Anleitung zur Vortragskunst (4 Stunden), Herr Aug. Bertuch.

Übungen im freien Vortrage (8 Stunden), Herr Aug. Bertuch.

Übersetzungsübungen (4 Stunden), Herr Dr Schellenberg.

Stilistische Übungen (4 Stunden), Herr Privatdocent Dr Finck.

Übungen in mündlicher Unterhaltung (16 Stunden).

Die Vorlesungen und Übungen des deutschen Kursus finden mit Ausnahme der Gesprächsübungen wochen täglich ausser Mittwochs und Sonnabends in den Nachmittagsstunden von 3-6 Uhr statt.

Payment of 20 marks is the only fee for *all* lectures in the A set (French and German courses), and the same for all lectures in the B set (French, English, and German courses). Those who wish to take part should apply in writing to: Seine Excellenz Herrn Generallieutenant Kleinhans, Haspelstrasse 13, Marburg i. H., who is chairman of the committee, and will supply further information. Details as to the arrangement of the courses and the character of the various sets of lectures may be obtained from Professor Dr Koschwitz (Universitätsstrasse 40). Lodging without board costs from 20 to 30 marks; with board from 70 to 100 marks for the month.

CORRESPONDENCE.

OLD AGE PENSION SCHEME.

SIR,—The Modern Language Association has been established chiefly to raise the standard of efficiency in modern languages as well as their status in the educational curricula of the country and to provide means of communication for students and teachers by holding meetings, etc.

I think that one object more ought to be aimed at, *i.e.*, to provide pensions for those members of the Association who might require a little help when old age has come.

The stumbling-block to such a scheme lies in the difficulty of collecting the funds required—nevertheless I beg leave to offer the following suggestions to the consideration of the Committee and the members generally.

There is no temerity in saying that the list of members will shortly contain, at least, 500 names, the subscriptions will then amount to about £260, which sum is sufficient to carry out the objects mentioned in the first lines of this letter.

But let us suppose that, say, four-fifths of the total number of members (*i.e.* 400) agree to pay an extra "pension-subscription" of 10s. 6d., the Association would receive from that source yearly £210, which sum could be divided (yearly) among (say) the ten members who have belonged to the Association the longest and who are over fifty-five years of age.

The Pension-funds might be increased—

1. By donations.
2. By receipts from lectures, etc.
3. By the "Pension-Subscriptions" received between now and the time when pensions will be first granted (say five, seven, or ten years hence).

The money collected under these three heads to be invested and the interest only handed over for pensions.

To sum up: the old age pension funds would come from two sources.

(*a*) Interest from above.
(*b*) Yearly "Pension-Subscriptions" paid by members, not to be invested, but granted from year to year without deduction.

A rule might be framed to allow those "pensionable" members who might not need pecuniary help to nominate other members to receive the pension in their places.

Lastly, wives of members might join on the same terms as the other members although they might not be specially interested in the study or teaching of modern languages.—I am, Sir, yours obediently,

MARIUS DESHUMBERT.

A PARIS DEGREE.

TAYLOR INSTITUTION, OXFORD,
April 25th, 1898.

DEAR SIR,—I beg to call your attention to the decision of the Council of the University of Paris, dated April 1st, 1898, instituting the degree of DOCTOR OF THE UNIVERSITY OF PARIS (not to be confused with the degrees of Dr ès Lettres, Dr ès Sciences, etc. . . . which are granted by the State only). For the sake of brevity, I only enclose that part of the regulations which deals with the Faculty of Arts, but it must be understood that the new degree (like the German Ph.D.) is of an eclectic, not of a special nature, and will be granted to students of science or of medicine on similar conditions (*i.e.*, the composing of a thesis embodying original research).

The ordinary State degrees have always been, and still remain, practically beyond the reach of foreigners, the government requiring all students without distinction, to pass the various preliminary examinations—a process which involves a considerable loss of time.

Such a restriction does NOT exist for the obtaining of the new degree, the regulations for which have been framed with due regard to the needs of foreign students. The "Doctorat" will, it is hoped, be of special value to teachers and students of modern languages and philology, and be sought by them as a fitting crown to their English University career.

I shall be greatly obliged if you will kindly give to this communication all the publicity which lies in your power. Thanking you in anticipation, I beg to remain, yours faithfully,

H. E. BERTHON,
Taylorian Teacher of French in the University of Oxford.

P.S.—I shall be glad to give additional information if necessary.

COPY.

Le Conseil de l'Université de Paris, Pu l'article 15 du décret du 21 juillet 1897, . . . etc., etc.

Délibère :

Art. 1er. Il est institué un doctorat de l'Université de Paris. . . .

Art. 5. A la Faculté des lettres, les aspirants doivent, s'ils sont étrangers présenter des attestations d'études de la valeur desquelles la Faculté est juge.

La durée de la scolarité est de quatre semestres au moins.

Elle peut être accomplie soit à la Faculté, soit dans un des grands établissements scientifiques de Paris.

La durée peut en être abrégée par décision de la Faculté.

Les épreuves comprennent : 1° la soutenance d'une thèse écrite en français ou en latin ; 2° des interrogations sur des questions choisies par le candidat et agréées par la Faculté.

TO THE EDITOR OF THE "MODERN QUARTERLY."

DEAR SIR,—In your March number I noted with much interest the remarks of your correspondent, *F. J. F.* (p. 51), on the use of the word *like* and the erroneous criticisms of the *Athenæum* reviewer. On reference to several large dictionaries I find no instance given of the use of *like* as a conjunction, and should be glad if your correspondent could favour us with a few more examples of its appropriate use as this part of speech.

M. E. S.

MODERN LANGUAGE ASSOCIATION.

THE Modern Language Association was founded in 1892 "to raise the standard of efficiency in Modern Languages, to promote their study in schools, and to obtain for them their proper status in the educational curricula of the country." It provides means of communication for students and teachers by publishing a journal, and by holding meetings for the discussion of language, literature and method. It is especially the aim of the Association to help Modern Language teachers by making them feel that they are not isolated units, but a learned body of men and women, working towards a common goal, and professionally trained and qualified no less than the teachers of classics and mathematics.

Centres have been established, with Local Secretaries, in many places in the United Kingdom. A list of these is published annually at the end of the List of Members.

The President of the Association for the present year is Mr A. T. Pollard, Headmaster of the City of London School.

The annual subscription is 10s. 6d., and entitles Members to receive post free the *Modern Quarterly*, which is the organ of the Association. Teachers of Modern Languages and others interested in the study of Modern Languages are eligible as Members.

Ladies or gentlemen who desire to become Members of the Association should apply to the Hon. Secretary, W. G. Lipscomb, University College School, London, W.C.

The following Members have been elected since the last list was printed :—

Miss Nellie Dale, 6 Belvedere Cottages, Wimbledon.
E. Glanville, Moravian Boys' School, Neuwied-am-Rhein.
Miss E. N. Lawrence, Cambridge House, Wimbledon Park.
G. Corner, M.A., The Laurels, Beverley, Yorkshire.
S. Alge, Mädchenrealschule, St Gallen, Switzerland.
O. Baumann, 1 Osnaburgh Villas, Camberley, Surrey.
Mrs Scott Malden, Windlesham House, Brighton.
F. Schöllhammer, University College, Sheffield.
A. S. Kidd, M.A., The Grammar School, Rotherham.
Mrs James Hill, 56 Fellows Road, London, N.W.
Miss L. Neumann, The Girls' Grammar School, Bradford.

A CLASSIFIED LIST OF RECENT PUBLICATIONS,

WITH REVIEWS AND ANNOUNCEMENTS.

JANUARY 1st to MARCH 31st 1898.

Reference is made to the following journals: *Acad.* (The Academy), *Archiv* (Archiv für das Studium der Neueren Sprachen und Litteraturen), *Athen.* (The Athenæum), The *Bookman*, *Cosm.* (Cosmopolis), *Cl. Rev.* (The Classical Review), *Educ.* (Education), *Educ. Rev.* (The [English] Educational Review), *Educ. Rev. Amer.* (The [American] Educational Review), *Educ. Times* (The Educational Times), *Folklore*, The *Glasgow Herald*, The *Guardian*, *Ill. Lond. News* (The Illustrated London News), *Journ. Educ.* (The Journal of Education), *L.g.r.P.* (Litteraturblatt für germanische und romanische Philologie), *Lit.* (Literature), *Lit. Cbl.* (Litterarisches Centralblatt), *Mod. Lang. Notes* (Modern Language Notes, America), *M.P.* (Le Maître Phonétique), *Neogl.* (Neoglottia), *Neuphil. Cbl.* (Neuphilologisches Centralblatt), *Notes and Queries*, *Neu. Spr.* (Neuere Sprachen), *Pract. Teach.* (The Practical Teacher), *Rev. Intern. Ens.* (Revue Internationale de l'Enseignement), The *School Guardian*, The *Schoolmaster*, The *Scotsman*, The *Speaker*, *Spect.* (The Spectator), The *Times*, *Univ. Corr.* (The University Correspondent), *Univ. Extens.* (The University Extension Journal), *Z.f.d.A.* (Zeitschrift für deutsches Altertum), *Z.f.d.U.* (Zeitschrift für den deutschen Unterricht).

Guide I. (No. 1-184, June 1896) and *Guide* II. (No. 1-157, December 1896): Nos. 1 and 2 of the *Modern Language Teachers' Guide*, edited by WALTER RIPPMANN, copies of which (price 4d., by post 4½d.) can be obtained on application to the Editor of the *Modern Quarterly*.

M. L. Q. '97, No. 1-243: Items in the Classified List in the *Modern Language Quarterly*, No. 1 (July 1897).

M. L. Q., '97, No. 244-423: Items in the Classified List in the *Modern Language Quarterly*, No. 2 (November 1897).

M. Q., '98, No. 1-204: Items in the Classified List in the *Modern Quarterly*, No 1 (March 1898).

For criticisms we are indebted to Mr Paget Toynbee (signed *T.*), to Dr Karl Breul (signed *K. B.*), to Professor T. Gregory Foster (signed *T. G. F.*), and to Professor Victor Spiers (signed *V. S.*); for all else Mr Walter Rippmann is responsible.

New Books and Reviews *since March 31st* will appear in No. 3.

ENGLISH.

A.—LITERATURE—I. TEXTS.

Matthew Arnold. Selections from the Prose Writings. Edited, with an Introduction and Notes, by L. E. GATES. New York, Henry Holt & Co. 1897. 16mo, pp. xci+348; 90c. net. 205

Sir T. Browne. Religio Medici and other Essays. Edited, with an Introduction, by D. LLOYD ROBERTS M.D. Smith, Elder & Co. 1898. Rev. ed. Fcap. 8vo, pp. 346; 3s. 6d. net. 206

Browning. Selections from. Edited, with Introduction and Notes, by F. RYLAND, M.A. Geo. Bell & Sons. 1898. Cr. 8vo, pp. xxx+164; 2s. 6d. 207

Bunyan. Pilgrim's Progress. In Modern English. Edited by J. MORRISON. Macmillan & Co. 1897. 12mo, pp. 196; 1s. 6d. 208

M. L. Q., '97, No. 8.
Journ. Educ., Feb. '98, p. 112 (faint praise).

Burke. Speech on Conciliation with America. Edited, with Introduction and Notes, by A. J. GEORGE, M.A. Isbister. 1898. Crown 8vo, pp. 120; 1s. 209

Byron. The Prisoner of Chillon and other Poems. In Kritischen Texten mit Einleitungen und Anmerkungen, von EUGEN KÖBLING. Weimar, Felber. 1896. 8vo, pp. 450; 7s. 210

M. L. Q., '97, No. 11.
Mod. Lang. Notes, Dec. '97, col. 477 (a favourable review by *F. H. Pughe*).

Carlyle. Essay on Burns. Edited, with Introduction and Notes, by A. J. GEORGE, M.A. Isbister. 1898. Fcap. 8vo, pp. 162; 1s. 211

—— **On Heroes.** Edited, with Notes, by Mrs ANNIE R. MARBLE. Macmillan & Co. 1897. 12mo, pp. 454; 4s. 6d. 212

Educ. Rev., Feb. '98, p. 178 ("notes very briefly given; a welcome reprint").

—— **The Hero as Divinity.** Edited, with an Introduction, by M. HUNTER, M.A. Geo. Bell & Sons. 1897. Cr. 8vo, pp. lxxii+99; 2s., swd., 1s. 6d. 213

Educ. Rev., Feb. '98, p 178 (favourable).

—— **The Hero as a Man of Letters.** Edited by M. HUNTER, M.A. Geo. Bell & Sons. 1897. Cr. 8vo, pp. lxxii+110; 2s., swd., 1s. 6d. 214

M. L. Q., '97, No. 250.
Journ. Educ., Feb. '98, p. 111 (a thoughtful, and on the whole favourable, notice).

Coleridge. The Ancient Mariner. Edited, with Introduction and Notes, by A. J. GEORGE, M.A. Isbister. 1898. Fcap. 8vo, pp. 132; 1s. 215

De Quincey. Flight of a Tartar Tribe. Edited, with Introduction and Notes, by Prof. G. A. WAUCHOPE, M.A., Ph.D. Isbister. 1898. Fcap. 8vo, pp. 112; 1s. 216

Earle's Microcosmography. Edited, with Introduction and Notes, by A. S. WEST, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xl+160; 3s. 217

Educ. Times, Feb. '98, p. 84 (very favourable). *Guardian*, 12 Jan. '98; *Ill. Lond. News*, 26 March '98.

Goldsmith. The Traveller. Edited, with Notes, etc., by Rev. A. E. WOODWARD, M.A. Geo. Bell & Sons. 1898. Cr. 8vo, pp. xx+64; swd., 10d. 218

Johnson. Lives of Prior and Congreve. With Introduction and Notes, by F. RYLAND, M.A. Geo. Bell & Sons. 1897. Cr. 8vo, pp. xxxiv+80; 2s. 219

Educ. Rev., Feb. '98, p. 178 (favourable).

Keats. The Odes. With Full-page Plates, Notes and Analyses, and a Memoir. By A. C. DOWNER, M.A. Oxford, Clarendon Press. 1897. Cr. 8vo, pp. 103; 3s. 6d. net. 220

Educ. Times, Feb. '98, p. 83 ("an academic study rather than a school-book"); *Athen.*, 15 Jan. '98 (favourable); *Guardian*, 2 Feb. '98.

John Keats. Leben und Werke. Von MARIE GOTHEIN. Halle, Niemeyer. 1897. Vol. I. Leben. 8vo, pp. xvi+277, and Vol. II. Werke. 8vo, pp. iv+295; 10m. 221

These two volumes form a noteworthy attempt on the part of a genuine lover of Keats to make him familiar to German readers. The measure of success that has been achieved by Miss Gothein can more readily be determined by one of her countrymen than by an Englishman: we feel, however, no hesitation in saying that those who are introduced to Keats by these volumes will do so under excellent guidance. For her first volume, the authoress has mainly drawn upon the standard edition of Keats by Mr Buxton Forman, and upon that most charming book "Letters of John Keats to his Family and Friends," edited by Sidney Colvin. She has used her material with great accuracy, has traced the mental and spiritual growth of Keats with considerable charm, and in Chapter II. (Leigh Hunt und der Londoner Freundeskreis) has given many

striking suggestions in regard to the characters and "influence" of Keats' friends. Her estimate of Leigh Hunt is especially fresh and well put, though, for her purpose, somewhat over elaborate. This is the conclusion—"Trotz aller Weichheit seiner Charakters besass doch Hunt eine Eigenschaft härterer Naturen. Er hatte den Mut seiner Meinungen: . . . Diese Eigenschaft verbunden mit einer geistreichen ästhetischen Empfindung und einer beweglichen Anpassungsfähigkeit, machte ihn zu einem gefürchteten und geschätzten Kritiker und war die Vorbedingung für den geistigen Einfluss, den er auf seine jüngeren und grösseren Dichterfreunde, wie Keats und Shelley, ausübte." In the latter part of the same chapter the influence of Wordsworth is very well worked out: I don't think this, for instance, has been noted before: "Die zweite Hälfte dieses Gedichtes (*the short 'Endymion'*) ist eine Ausführung des Gedankens, dass die Phantasiegestalten, womit die alten Dichter die Natur bevölkerten und beseelten, Naturschauspiele zum Anlass gehabt hätten; der Natur also, als Inspiration des dichterischen Schaffens, gebühre der Ruhm und Dank der Dichter. Dieser Gedanke stammte von Wordsworth (im vierten Buche des Ausfluges)." In the later chapters of the book, which deal with Keats' poems, this search after "personal influences" is replaced by what is much the same thing, the search after "Quellen" or "Sources." That is indeed the main aim of the book, but it might have been combined with some kind of examination of the poems as works of art: it is valuable, especially to the student, to trace the sources of the ideas that led to the writing of "Endymion," but it is of greater importance to the general reader to understand the poem as a whole, to grasp its complicated scheme, and get some notion of its allegory and symbolism. This might have been done without in any way violating the unity of the plan of the book. The second volume consists of German renderings of Keats' poems. The result of such an undertaking must always be unsatisfactory to those who know the poet at first hand; but, making that allowance, Miss Gothein has accomplished her task with no little taste and judgment. She has reproduced Keats' metres with considerable ability, and seems, in most cases, to have hit his thought happily. I give two examples:—

(1) *Endymion*, Book II.

O Hershermacht der Liebe, Frost und Pein,
Ach ausser dir wird all Erinnern sein
Ein Schatten nur im Nebel ferner Zeit!
Den alles, Gutes, Schlechtes, Hass und Neid,
Sind schnell verblasst; doch rührst du uns, so klingt
Ein Seufzer-Echo, und ein Schluchzen bringt
Ein Kuss, den Honigtau begrabner Tage.

(2) *Ode auf eine ghriechische Vase.* V.

O schöne Form! O attisches Gebild!
Von marmornen Gestalten rings umdrängt,
Von Blüthenzweig und Rankenwerk umhüllt;
Wie sich dein Schweigen auf uns niedersenkt!
Das Denken bannst du gleich der Ewigkeit!
Rafft einstmals dies Geschlecht das Alter hin,
Bleibst du bestehn inmitten andrer Leid.
Ein Freund der Menschheit lehrst du dies Gebot:
"Schönheit ist wahr und Wahrheit schön!"—Den Sinn
Müsst ihr verstehn, dies eine thut euch not.

T. G. F.

Athen., 15 Jan. '98 ("well informed and interesting").

Lamb. Tales from Shakespeare (Tempest, As You Like It, Merchant of Venice, King Lear, Twelfth Night, Hamlet). With Introduction and Notes by J. H. FLATHER, M.A. Cambridge University Press. 1898. 12mo, pp. xii+154; 1s. 6d. 222

Bookman, Feb. '98, p. 166 ("excellent"); *Athen.*, 5 Feb. '98; *Journ. Educ.*, March '98; *Guardian*, 12 Jan. '98; *Speaker*, 5 Feb. '98.

Macaulay. Lays of Ancient Rome. Edited by L. R. F. DU PONTET, B.A. Edw. Arnold. 1897. Cr. 8vo, pp. 172; 1s. 6d. 223

M. L. Q., '97, No. 255.
Journ. Educ., Feb. '98, p. 111 ("very satisfactory").

Macaulay. Lays of Ancient Rome. Edited, with Introduction and Notes, by W. T. WEBB, M.A. Macmillan & Co. 1897. Globe 8vo, pp. xxiv+108; 1s. 9d. 224

Journ. Educ., Feb. '98, p. 111 ("a satisfactory introduction . . . the selection excellent. . . . the notes interesting").

—— **Two Essays on William Pitt, Earl of Chatham.** Edited, with Introduction and Notes, by A. D. INNES, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xxxii+220; 2s. 6d. 225

Educ. Rev., Jan '98, p. 132 (very favourable); *Guardian*, 12 Jan. '98; *Bookman*, Jan. '98.

Selections from Sir Thomas Malory's Morte Darthur. Edited, with Introduction, Notes, and Glossary, by D. E. MEAD, Ph.D. Nutt. 1897. Cr. 8vo, pp. lxii+346; 4s. 6d. net. 226

Milton. Paradise Lost. Books I. and II., and Selections from others. Edited, with Introduction, Suggestions for Study, Notes, Glossary, Index, etc., by A. P. WALKER, M.A. Isbister. 1898. Fcap. 8vo, 284 pp.; 2s. 227

—— **Paradise Lost.** Book II. Edited by F. GORSE, M.A. Blackie & Son. 1897. Fcap. 8vo, pp. 88; 1s. 228

M. Q., '98, No. 9.
Bookman, Feb. '98, p. 166 (favourable).

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Lit. Cbl., 29 Jan. '98 ("Die Übersetzung ist frei und gewandt, kürzt auch öfters und ändert, aber stets mit Geschmack und Verständnis, das Original."—*R. W[ülker]*).

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Bookman, Feb. '98, p. 166 (very favourable); *Athen.*, 5 Feb. '98 (very favourable); *Educ. Rev.*, Feb. '98, p. 178 ("excellent"); *Guardian*, 12 Jan. '98; *School Guardian*, 19 Feb. '98.

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Bookman, Feb. '98, p. 166 (favourable); *Athen.*, 5 Feb. '98 (favourable); *Educ. Rev.*, Feb. '98, p. 178 (very favourable).

Spenser. The Faerie Queene. Book I. Edited, with Notes and Glossary, by W. H. HILL, M.A. Clive. 1897. Cr. 8vo, pp. 236; 2s. 6d. 237

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Journ. Educ., Feb. '98, p. 111 ("no surplusage . . . very well fitted for those who are preparing for examination").

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Lit., 19 March '98 ("editorial work conscientiously done . . . dry without being erudite"); *Univ. Extens.*, March '98, p. 89 (a very favourable notice by *P. H. W[icksteed]*).

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A favourable notice by *M. Krummacher* in *Neogl.*, 15 March '98.

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English Dictionary. Chambers. 1898. Imp. 8vo, pp. 1264; cl., 12s. 6d., hf.-mor., 18s. 286

Austral English. A Dictionary of Australasian Words, Phrases, Usages, Aboriginal-Australian and Maori Words incorporated in the language, Scientific Words that have had their origin in Australia. By E. E. MORRIS. Macmillan. 1897. 8vo, pp. 550; 16s. 287

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Mod. Lang. Notes, Nov. '97, col. 405 (an interesting review by *C. H. Grandgent*).

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A very favourable and valuable review by *R. Mahrenholtz* in *Neogl.*, 1 Feb. '98.

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A favourable notice of parts 1-3 by *R. Mahrenholtz* in *L. g. r. P.*, Feb. '98, col. 64; by *G. Wendt* in *Neu. Spr.*, V., p. 560 (very favourable).

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II. GRAMMAR, &c.

A. Thomas. Essais de philologie française. Paris, E. Bouillon. 1898. 8vo, pp. viii+441; 7fr. 322

This volume, which consists for the most part of articles, which have already appeared in *Romania* and elsewhere, contains two distinct series of essays—the first being *Mélanges Philologiques;* the second, *Recherches Étymologiques*. Incidentally, M. Thomas deals with certain English words; among them, *worsted* (whence French *ostade*), and *grogram* (originally from French *grosgrain*, which, after passing into English, has returned to France in yet another form—viz., *gourgouran*). One of the most interesting essays is that on *La sémantique*, in which the origin and meaning of the term are discussed. The last essay in the first part contains a very appreciative notice of M. Gaston Paris. The volume is provided with a full lexicographical index, with separate divisions corresponding to the languages to which the words belong.—*T.*

Die wichtigsten Erscheinungen der französischen Grammatik. Von K. BÖDDEKER. Leipzig, Renger. 1896. 8vo, pp. 132. 323

M. L. Q., '97, No. 123.
Neu. Spr., V. 568 (*A. Gundlach;* very favourable).

A Three-year Preparatory Course in French. By C. F. KROEH. Macmillan. 1897. First Year. Cr. 8vo, pp. 260; 3s. 6d. 324

M. Q., '98, No. 96.
Educ. Times, Feb. '98, p. 82 ("very helpful and stimulating"); *Educ. Rev.*, Feb. '98, p. 182 (favourable).

French Practical Course. By G. MAGNENAT. Macmillan. 1897. Cr. 8vo, pp. xi+286; 5s. 325

M. L. Q., '97, No. 350.
Educ. Rev., Jan. '98, p. 132 ("great attention paid to the study of phraseology . . . method excellent").

Graillet et Myard. Grammaire et composition française. Publiée sous la direction de FÉLIX MARTEL. Paris, Delagrave. 12mo; 2fr.50. 326

Longmans' Illustrated Second French Reading Book and Grammar. By J. BIDGOOD and J. W. CAMPBELL. Longmans, 1896. Cr. 8vo, pp. 160; 2s. 327

M. L. Q., '97, No. 128.
Journ. Educ., Jan. '98, p. 41 (favourable).

New Grammatical French Course. By Prof. A. BARRÈRE, R.M.A., Woolwich. Whittaker. 1897. Parts I. and II. in 1 vol., Elementary. Pp. 114; 1s. Part III., Intermediate. Pp. 168; 2s. 328

M. Q., '98, No. 93 (old-fashioned").
Educ. Times, Feb. '98, p. 82; *Athen.*, 5 Feb. '98 ("suitable to beginners"); *Educ. Rev.*, Feb. '98, p. 182.
M. Barrère's Elementary and Intermediate Courses will be warmly welcomed. They are the fruit of long experience; not too much is given at first, but the vocabulary is one that will appeal to children, and is plentifully repeated; the rules are lucidity itself and amply illustrated; one would almost think them easy. The difficulty of *il est* and *c'est* of Lesson XVII. of the Intermediate Course, and that of the Personal Pronouns (Lesson XIX.), are a pleasure to read. The Irregular Verbs themselves are made as easy as is possible, by means of black type, which emphasizes the irregularities, while the regular parts though conjugated are shown to be known already. The typographical execution of the book leaves nothing to be desired. On the whole, it is an excellent work, that is certain to be of the greatest value.—*V. S.*

The First French Book: Grammar, Conversation and Translation. By H. BUÉ. Hachette & Co. 1897. Pott 8vo, pp. xxiv+204; 10d. 329

M. Q., '98, No. 94.
Educ. Times, Feb. '98, p. 82; *Educ.*, 5 Feb. '98 (very favourable); *Educ. Rev.*, Jan. '98, p. 131 (favourable).

The Preceptors' French Course. By ERNEST WEEKLEY. Clive. 1898. Cr. 8vo, pp. viii+199; 2s. 6d. 330

Journ. Educ., Feb. '98, p. 112 ("There is nothing original in the plan, but the execution is a distinct advance on similar courses"); *Educ. Times*, Feb. '98, p. 83 (favourable); *Educ.*, 12 Feb. '98.

Key to the Preceptors' French Course. By ERNEST WEEKLEY, M.A. Clive. 1898. Cr. 8vo, pp. iv+43; 2s. 6d. net. 331

Grammar of French Grammars. By Dr V. DE FIVAS, M.A., LL.D. 54th ed., rev. and enl. With the Author's latest Notes, Corrections and Additions, and an Appendix on the History and Etymology of the French Language. Crosby Lockwood. 1898. Fcap. 8vo, pp. 450; 2s. 6d. 332

French without Tears. Book III. By Mrs HUGH BELL. Edw. Arnold. 1897. Roy. 8vo, pp. 128; 1s. 3d. 333

M. L. Q., '97, No. 344.
Journ. Educ., Jan. '98, p. 41 ("the stories are bright and interesting").

S. Sues. Exercices pratiques sur les gallicismes et expressions usuelles de la langue française. Genf, R. Burkhardt. 1896. 8vo, pp. 208; 3f. 334

M. L. Q., '97, No. 144, 357.
A favourable notice by *R. Kron* in *Neogl.*, 1 Jan. '98.

Short French Examination Papers. By H. R. LADELL, M.A., F.R.G.S. Relfe Bro. 1897. Cr. 8vo, pp. 102; 2s. 6d. 335

A Key, issued to Teachers and Private Students only, can be obtained from the Publishers, price 6s. net.

M. L. Q., '97, No. 362.
Educ., 19 March '98 (favourable); *Educ. Times*, Feb. '98, p. 84; *Bookman*, Jan. '98, p. 139 ("useful").

A Comprehensive French Manual for Students Reading for Public Examinations. By OTTO C. NÄF. Blackie & Son. 1897. Cr. 8vo, pp. 292; 3s. 6d. 336

M. Q., '98, No. 97 (qualified praise).
Athen., 5 Feb. '98 ("well adapted for its purpose"); *Educ. Rev.*, Jan. '98, p. 130 (highly recommended).

Matriculation Model Answers. French. Being the Lond. Univ. Matric. Papers in French from June 1888 to Jan. 1897. Clive. 1898. Cr. 8vo, pp. iv+200; 2s. 337

Un Peu de Tout. By F. JULIEN. Sampson, Low, Marston & Co. 1897. Cr. 8vo, pp. 282; 2s. 6d. net. 338

M. Q., '98, No. 99 (unfavourable).
Educ. Rev., Jan. '98, p. 132 (favourable).

French Verbs Simplified and made Easy. By F. JULIEN. Sampson, Low, Marston & Co. 1897. Pp. 52; 1s. net. 339

M. Q., '98, No. 101 (unfavourable).
Educ. Rev., Jan. '98, p. 132 (favourable).

III. DICTIONARIES.

French Dictionary. By F. E. A. GASC. Geo. Bell & Sons. 1897. New ed., enl. Large 8vo, pp. viii+956; 12s. 6d. 340

Educ., 19 March '98 ("good and useful"); *Educ. Times*, March '98, p. 148 (very favourable); *Educ. Rev.*, March '98, p. 222 (favourable).

Dictionnaire Phonétique de la Langue Française. By H. MICHAELIS and P. PASSY. With a Preface by G. PARIS. Hannover, Carl Meyer (Gustav Prior). 1897. 8vo, pp. xvi+318; paper, 4m., cl., 4m.80. 341

M. Q., 98, No. 108.
Lit. Cbl., 15 Jan. '98 (a valuable review by *W. V[ietor]*); *Neuphil. Cbl.*, Feb. '98, p. 48 (a very favourable notice by *Wendt*); a very favourable review by *Ch. Halter* in *M. F.*, Feb. '98, p. 39.

GERMAN.

A.—LITERATURE.—I. TEXTS.

Eight Stories from Andersen. Edited by WALTER RIPPMANN, M.A. Cambridge University Press. 1898. Extra fcap. 8vo, pp. vii+228; 2s. 6d. 342

M. Q., '98, No. 110.

Athen., 5 March '98 ("edited with good judgment").

Baumbach. Die Nonna. Edited, with Notes and Vocabulary, by Dr W. BERNHARDT. Isbister. 1898. Crown 8vo, pp. 108; 1s. 3d. 343

Journ. Educ., March '98, p. 183 ("a humoristic story"; favourable).

Goethe. Clavigo. Translated by Members of the Manchester Goethe Society. Nutt. 1898. Cr. 8vo, pp. 136; 3s. 6d. 344

—— **The First Part of the Tragedy of Faust in English.** By T. E. WEBB, LL.D. New and cheaper edition, with the Death of Faust, from the Second Part. Longmans. 1898. Cr. 8vo, pp. 306; 6s. 345

—— **Götz von Berlichingen.** Edited, with Introduction, Notes, and Map, by F. GOODRICH, Ph.D. New York, Henry Holt & Co. 1896. Pp. xli+170; 70c. 346

Noticed by *H. Senger* in *Mod. Lang. Notes*, Jan. '98, col. 50.

—— **Iphigenie auf Tauris.** Edited by Dr C. A. BUCHHEIM. Oxford, Clarendon Press. 1898. 4th ed., revised. Extra fcap. 8vo, pp. 212; 3s. 347

A full and very favourable review by *H. Morsch* in *Z. f. d. U.*, '98, p. 221.

Grimm. Märchen. Edited, with Notes and a Vocabulary, by E. L. NAFTEL. Hachette & Co. 1898. Fcap. 8vo, pp. vi+176; 1s. 6d. 348

Heine's Leider und Gedichte. Edited by Prof. C. A. BUCHHEIM. Macmillan. 1897. Pott 8vo, pp. 376; 2s. 6d. net. 349

M. Q., '98, No. 113.

Journ. Educ., Feb. '98, p. 112 ("gives in dainty form the best of Heine's muse"); *Bookman*, Feb. '98, p. 164 ("unfortunately, it would be unfair to judge Heine by such an expurgated edition"); *Athen.*, 26 Feb. '98 ("excellent notes . . . warmly commended"); *Lit.*, 29 Jan. '98 (very favourable); *Educ. Times*, March '98, p. 148 (very favourable); *Educ. Rev.*, March '98, p. 222 ("helpful notes, and an able and interesting introduction").

Lessing. Minna von Barnhelm. Edited, with Notes and a Vocabulary, by J. F. DAVIS, D.Lit. Hachette & Co. 1898. Fcap. 8vo, pp. v+192; 2s. 350

—— **Minna von Barnhelm.** Edited by H. J. WOLSTENHOLME, B.A. Cambridge University Press. 1898. 12mo, pp. 256; 3s. 351

Athen., 5 March '98 ("it is difficult to discern the need of yet another edition . . . the notes strike us as often too elementary").

We fully endorse this criticism. There are now *four* separate English school editions of *Minna*.

Niebuhr. Griechische Heroen-Geschichten, with Introduction, Notes and Vocabulary by A. VŒGELIN, M.A. Hachette & Co. 1898. Fcap 8vo, viii+132 pp.; 2s. 352

Schiller. Wilhelm Tell. With Introduction and Notes by W. H. CARRUTH, Ph.D., Professor of the German Language and Literature in the University of Kansas. Macmillan. 1898. Fcap. 8vo, pp. lx, 1 page map, 246, 7 page plates; 3s. 6d. 353

Volkmann. Kleine Geschichten. Edited, with Notes and Vocabulary, by Dr W. BERNHARDT. Isbister. 1898. Crown 8vo, 100 pp.; 1s. 354

Journ. Educ., March '98, p. 183 ("an excellent Reader for pupils who have passed the first stage").

Lustige Geschichten. Adapted and edited by R. J. MORICH. Rivingtons. 1898. Sm. fcap. 8vo, pp. 48; 9d. net. 355

Educ., 19 March '98.

Drei Kleine Lustspiele. Edited, with Introduction and Notes, by Prof. B. W. WELLS, Ph.D. Isbister. 1898. Crown 8vo, 128 pp.; 1s. 3d. 356

Runic Rocks. A North Sea Idyl. By WILHELM JENSEN. Translated by MARIANNE E. SUCKLING, with a Preface by Professor J. FIEDLER. Elliot Stock. 1898. Cr. 8vo, pp. 269; 6s. 357

II. LITERARY HISTORY, &c.

Geschichte der deutschen Litteratur von den ältesten Zeiten bis zur Gegenwart. Von Prof. Dr F. VOGT und Prof. Dr M. KOCH. Leipzig, Bibliographisches Institut. 1897. Large 8vo, pp. 760; 16m. 358

M. Q., '98, No. 118.

Lit. Cbl., 8 Jan. '98 ("Wir haben hier ein Werk vor uns, das seinen Zweck, die Entwickelung der deutschen Litteratur in allem Wesentlichen zu klarer Anschauung zu bringen, wissenschaftlich und künstlerisch bestens erfüllt"); *Educ. Times*, Jan. '98, p. 35 (very favourable).

Édouard Rod. Essai sur Goethe. Paris, Perrin. 1897. 16mo, pp. 309; 3f.50. 359

Cosm., March '98, p. 804 (favourable).

Colz (Bruno). Pfalzgräfin Genovefa in der deutschen Dichtung. Leipzig, Teubner. 1897. 8vo, pp. vi+199; 5m. 360

In the introduction the rise and development of the Genovefa legend in Germany are briefly discussed (1-9). The first chapter contains a survey of the Genovefa-Dramen in Germany up to the middle of the eighteenth century (10-53); the second chapter enumerates and discusses the German dramas, the heroine of which is Genovefa, from the middle of the eighteenth century down to our own times (57-147). In a third chapter the musical compositions of the Genovefa legend are enumerated (148-154); the fourth chapter (155-164) deals with the Volksschauspiele and the Puppenspiele, while in a fifth chapter (165-69) the poems on Genovefa are enumerated and discussed. After a short summing up of the results arrived at, the hitherto partly unpublished fragments of Otto Ludwig's drama Genovefa are printed from the treasures of the Schiller-Goethe Archiv at Weimar. The fragments are partly in prose and partly in verse, and are very important for the study of the poetic intentions of the great dramatist. The book is very carefully written and seems to be exhaustive.—*K. B.*

III. LIFE AND WAYS, HISTORY, &c.

With Frederick the Great: A Tale of the Seven Years' War. By G. A. HENTY. Blackie & Son. 1897. Cr. 8vo, pp. 384; 6s. 361

Lit., 5 March '98 (very favourable).

Wallenstein und die Zeit des 30 jährigen Krieges. Von H. SCHULZ. Mit 4 Kunstbeilagen und 150 authentischen Abbildungen. Bielefeld, Velhagen und Klasing. 1898. Large 8vo; 3m. 362

Should prove useful to a teacher reading Schiller's play with his class.

The Life of Luther. By J. KÖSTLIN. Translated from the German. 2nd ed. Longmans. 1898. Cr. 8vo, pp. 516; 3s. 6d. 363

Charles the Great. By THOMAS HODGKIN, D.C.L. Macmillan. 1897. 8vo, pp. 251; 2s. 6d. 364

Lit., 29 Jan. '98 ("excellently well written").

B.—LANGUAGE.—I. READERS, WRITERS, &c.

German for Beginners. A Reader and Grammar. By L. HARCOURT. Whittaker & Co. 1898. 2nd ed., revised and enlarged. Demy 8vo, pp. xii+202; 2s. 6d. net. 365

1st ed. (1895). *Guide* I., No. 159.

We welcome this new edition of a first German book, every page of which gives evidence that we have here the work of a skilful and sympathetic teacher. It is probably the best book at present available for English beginners.

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German Selections for Sight Translation. Compiled by G. F. MONDAN. Isbister. 1898. Pp. 48; 9d. 367

Journ. Educ., March '98, p. 183 ("the selection seems to us judicious").

Choix gradué de Chansons Allemandes avec Musique. A l'usage des classes élémentaires. Par MM. TAVERNIER et ADAM. Paris, A. Colin. 1897. Large 8vo, pp. 68. 368

A Fourth German Writer. A Second Course of Exercises on German Syntax. (Parallel Grammar Series.) By R. G. ROUTH. Swan Sonnenschein. 1898. Royal 16mo, pp. 88; 2s. 369

Dr Kuno Meyer. An Advanced German Writer. (Parallel Grammar Series.) Swan Sonnenschein. [*In the press.* 370

J. F. Schilling. A Key to the German Writers. (Supplied to Teachers only). Parallel Grammar Series. Swan Sonnenschein. 1898. Fcap. 8vo, pp. 48; 4s. 371

Sommer. Passages from English Military Writers of the Day, etc. 372

See above, No. 321.

II. GRAMMAR, &c.

Lower German. Reading and Supplementary Grammar, with Exercises and Material for Composition. By LOUIS LUBOVIUS. Blackwood. 1898. Cr. 8vo, pp. ix+217; 2s. 6d. 373

First Year in German. By I. KELLER. American Book Company. 1896. 8vo, pp. 290; 1dol. 374

Journ. Educ., March '98, p. 183 ("the book seems to us to be based on a very sound idea").

A Second German Course. By H. BAUMANN, M.A. Blackie & Son. 1897. Crown 8vo, pp. 252; 2s. 6d. 375

M. L. Q., '97, No. 381.
Journ. Educ., March '98, p. 183.

German Grammatical Drill. By JOSEPHA SCHRAKAMP. New York, Henry Holt & Co. 1898. 8vo, pp. 175. 376

Exercises in Conversational German. By JOSEPHA SCHRAKAMP. New York, Henry Holt & Co. 1898. 8vo, pp. 113. 377

Deutsche Redelehre. Von H. PROBST. Leipzig, Göschen. 1897. Small 8vo, pp. 142; 80pf. 378

A favourable notice in *Lit. Cbl.*, 5 March '98.

Der deutsche Unterricht. Eine Methodik für höhere Lehranstalten. Von R. LEHMANN. Berlin, Weidmann. 1897. 2te durchgesehene und erweiterte Auflage. Large 8vo, pp. xix+460; 8m. 379

A notice in *Lit. Cbl.*, 29 Jan. '98.

Die Bedeutung der deutschen Philologie für das Leben der Gegenwart. Von HERMANN PAUL. FESTREDE. München, Franz. 1897. 4to, pp. 23; 380

A most favourable notice by *M. K(och)* in *Lit. Cbl.*, 22 Jan. '98.

III. DICTIONARIES.

H. Paul. Deutches Wörterbuch. Halle, Niemeyer. 1897. Large 8vo, pp. 576; 8m. 381

Guide I. 172, II. 145; *M. L. Q.*, '97, No, 201, 387.
Lit. Cbl., 29 Jan. '98 ("das reichhaltigste und beste deutsche Wörterbuch."—*W. B[raune]*).

ITALIAN.

A.—LITERATURE.

DANTE.

Tutte le Opere di Dante Alighieri. Nuovamente rivedute nel testo dal Dr E. MOORE. Con Indice dei Nomi Propri e delle Cose Notabili compilato da PAGET TOYNBEE, M.A. Second Edition. Oxford, Clarendon Press. 1897. Cr. 8vo, pp. viii+491; 7s. 6d. 382

In this new edition of the Oxford Dante a good many misprints in the text have been corrected, a list of conjectural emendations in the *Quaestio de Aqua et Terra* has been added, and the index has been carefully revised and corrected. Such additions and corrections as Mr Toynbee was unable to insert in the body of the index are given on a supplementary leaf at the end of the volume.—*T.*

Dante. Sein Leben und sein Werk. Sein Verhältnis zur Kunst und zur Politik. Von F. X. KRAUS. Berlin, Grote. 1898. With 81 illustrations. Lex. 8vo, pp. xii+792; 28m. 383

Cosm., Feb. '98, p. 611 (extremely favourable).

A Dictionary of Proper Names and Notable Matters in the Works of Dante. By PAGET TOYNBEE, M.A. Oxford, Clarendon Press. [*In the press.* 384

Adolfo Borgognoni. Scelta di scritti danteschi, con prefazione a cura di Ricc. Truffi. Città di Castello. 16°, pp. 193; 2l.40. 385

T. Bottagisio. Il limbo dantesco; studi filosofici e letterari. Padova, tip. edit. Antoniano. 1898. 8vo, pp. vi+423; 3l. 386

Dante. A Question of the Land and of the Water. Translated by C. H. BROMBY. Nutt. 1897. Cr. 8vo, pp. 60; 2s. net. 387

M. Q., '98, No. 146.
Athen., 12 March '98 ("If it was to be translated, it might have been done rather less badly").

Dante. A defence of the ancient text of the "Divina Commedia." By WICKHAM FLOWER. Chapman & Hall. 1897. Sq. cr. 8vo, pp. 60; 3s. 6d. 388

M. Q., '98, No. 145.
Athen., 12 March '98 (unfavourable).

Dante. The Inferno. Translated, with plain Notes, by EUGENE LEE-HAMILTON. Grant Richards. 1898. Cr. 8vo, pp. xvii+249; 5s. net. 389

A review by *A. J. Butler* in *Bookman*, March '98, p. 186 ("The best thing we can say for Mr Lee-Hamilton is, that he seems to be generally accurate in his renderings, so far as verbal accuracy goes. But he evidently has a good deal to acquire both of learning and of taste before he can be accepted as a worthy member of the brotherhood of Dante translators"); *Athen.*, 12 March '98 (fairly favourable).

Dante. Twenty-five Cantos from the "Divina Commedia." Translated into English Verse by C. POTTER. Digby, Long & Co. 1898. Enlarged edition, cr. 8vo, pp. 182; 6s. net. 390

Dante. La Vita Nuova. Traduction accompagnée de commentaires par MAX DURAND-FARDEL. Paris, Fasquelle. 1898. 18mo, pp. 224; 3f.50. 391

Nerio Moscoli da Città di Castello, Antico Rimatore Sconosciuto. Per cura di PIETRO TOMMASINI MATTIUCCI. Perugia. 1897. 8vo, pp. 159; 392

A detailed examination of the poems of a hitherto unknown Italian lyric poet, who was a contemporary, and possibly, as the editor attempts to show, a literary correspondent of Dante. Signor Mattiucci draws attention to a number of passages in which he thinks Nerio Moscoli imitated Dante, but the parallels he points out by no means carry conviction in the majority of acses. The publication is of considerable value from the point of view of the vocabulary, which serves to illustrate that of Dante. An edition of the poems themselves, under the editorship of Professors E. Monaci and A. Tenneroni, is announced for immediate publication.—*T.*

Michelagniolo Buonarotti's Dichtungen, herausgegeben und mit kritischem Apparate versehen von C. FREY. Mit einer Porträtradiernng von ALB. KRÜGER und einer Heliographie nach Francesco da Hollanda. Berlin, G. Grote. 1897. 8°, pp. xxvi+548; 28m. 393

Torquato Tasso. La Gerusalemme Liberata. Riveduta nel testo e commentata da Pio Spagnotti. 2ª ediz. riveduta. Milano. 16°, pp. xl+486; 1l. Legato con ritratto del Tasso; 2l. 394

—— **Le rime.** Edizione critica su i manoscritti e le antiche stampe, a cura di Angelo Solerti. Vol. I.: Bibliografia. Bologna. 8°, pp. 528; 12l. 395

—— Vol. II.: Rime d'amore. Bologna. 16°, pp. 512; 12l. 396

A History of Italian Literature. By RICHARD GARNETT, C.B., LL.D. Heinemann. 1898. Large cr. 8vo, pp. 431; 6s. 397

A review by *W. P. Ker* on p. 126 of this number of the *M. Q.*

Elizabethan Translations from the Italian. The Titles of such Works now first collected and arranged, with annotations. Third Part. Miscellaneous Translations.—1. Religion and Theology; 2. Science and the Arts; 3. Grammars and Dictionaries; 4. Proverbs. By MARY AUGUSTA SCOTT, Ph.D., Baltimore. The Modern Language Association of America. 1898. 8vo, pp. 161-272. 398

The concluding part of a valuable and careful piece of bibliography, with instructive notes and comments. A full, triple index (titles of works, English translators, Italian authors), with dates, adds greatly to the usefulness of the work.—*T.*

The Italians of To-day. By M. BAZIN. Translated by W. MARCHANT. New York, Henry Holt & Co. 1897. 399

Lit., 26 Feb. '98 (favourable).

B.—LANGUAGE.

Leitfaden für den ersten Unterricht im Italienischen. Von. S. ALGE. St. Gallen, Febr. 1897. 400

Neuphil. Cbl., Jan. '98, p. 17 ("il libro è buono, condotto con solerzia e degno di favorevole accoglienza."—*Romeo Lovera*).

Die italienische Umgangssprache in systematischer Anordnung und mit Aussprachehilfen. Von Dr O. HECKER. Westermann, Braunschweig. 1897. 8vo, pp. xii+312; 4m. 401

M. Q., '98. No. 153.
Neogl., 1 March '98 (extremely favourable).

Demetrio Ferrari. L'arte del dire: manuale di retorica per lo studente delle scuole secondarie. 4ª ediz. corretta e ampliata. Milano, Hoepli. 1898. 16°, p. 304, con quadri sinottici; 1l.50. 402

SPANISH.

Mendoza (H. de). Morceaux Choisis de la Guerre du Grenade. Auth. ed. Spanish Text, Notes in French by J. G. MAGNABAL. Hachette & Co. 1898. 12mo, pp. xvi+116; 1s. 403

First Spanish Readings. A Graded Reader of Complete Selections, with Notes and Vocabulary, by MATZKE. Isbister. 1898. Cr. 8vo, 226 pp.; 3s. 6d. 404

An exhaustive review (favourable on the whole) by *F. de Haan* in *Mod. Lang. Notes*, Dec. '97, col. 499, and Jan. '98, col. 39.

A Short History of Spanish Literature. By J. FITZMAURICE-KELLY. Heinemann. [*In the press.* 405

Lingua e Letteratura Spagnuola delle Origini. EGIDIO GORRA. Milano, Hoepli. 1898. Cr. 8vo, pp. xvii+430; 6l. 406

A favourable notice by *P. F.* in *Lit. Cbl.*, 12 March '98; a full and valuable review by *C. Carrole Marden* in *Mod. Lang. Notes*, March '98, col. 170; *Lit.*, 26 Feb. '98 (very favourable).

Neues Spanisch-Deutsches Wörterbuch. Von THEOD. STROMER. Berlin, Herbig. 1897. Small 8vo, pp. xi+828; 6m. 407

A favourable notice by *P. F.* in *Lit. Cbl.*, 26 Feb. '98.

OTHER MODERN LANGUAGES.

Kleine Ungarische Sprachlehre. Von A. NAGY. Heidelberg, Groos. 1897. 8vo, pp. 184. 408

Lehrbuch der Ungarischen Sprache. Von F. GÖRG. Wiem, Hartleben. 1897. Small 8vo, pp. 183. 409

A favourable notice by *S. A.* of the above two books in *Neogl.*, 15 March '98.

A Norwegian Grammar and Reader, with Notes and Vocabulary. By J. E. OLSON. 1898. 7s. 6d. 410

Eugenio Pàroli. Grammatica teorico-practica della lingua svedese. Milano, Hoepli. 1898. 16°, p. xvi+294; 3l. 411

Theoretisch-praktisches Lehrbuch der rumänischen Sprache. Von G. DAN. Wien, Pertes. 1897. 8vo, pp. iv+240; 4m. 412

Japanese Self-taught. Colloquial Phrases and extensive Vocabularies in English-Japanese. Yokohama, Kelly & Walsh. 1898. 8vo; 7s. net. 413

Modern Persian Colloquial Grammar. Containing a short grammar, dialogues, and extracts from Nasir Eddin Shah's diaries, tales, etc., and a vocabulary. By F. ROSEN. Luzac & Co. 1898. Cr. 8vo, pp. xiv+400; 10s. 6d. 414

English and Russian Military Vocabulary. Compiled by Lieut. A. Mears, Indian Staff Corps (Interpreter in Russian). Nutt. 1898. Cr. 8vo, pp. 128; 3s. 6d. 415

In two parts—Russian-English and English-Russian. Seems to be a careful piece of work.

THE MIDDLE AGES.

OLD AND MIDDLE ENGLISH, &c.

The Works of Geoffrey Chaucer. (The Globe Edition.) Edited by ALFRED W. POLLARD, H. FRANK HEATH, MARK H. LIDDELL, W. S. MCCORMICK. Macmillan. 1898. Crown 8vo, pp. lii+772; uncut edges, 3s. 6d. Also Prize Edition, full gilt back and tops, 3s. 6d. 416

A review by *W. P. Ker* in *Bookman*, March '98, p. 179; a favourable review in *Lit.*, 19 March '98.

Early English Literature. To the Accession of King Alfred. By STOPFORD A. BROOKE. Macmillan. 1898. Crown 8vo. [*In the press.* 417

Maldon and Brunnanburh. Two Old English Songs of Battle. By CHARLES L. CROW. Boston, Ginn & Co. 1897. 12mo, pp. xxxvii+47. 418

First Steps in Anglo-Saxon. By HENRY SWEET, M.A. Oxford, Clarendon Press. 1897. 12mo, pp. 120; 2s. 6d. 419

M. Q., '98, No. 167.
A very favourable notice by *F. Klaeber* in *Mod. Lang. Notes*, March '98, col. 185; *Educ. Rev.*, Feb. '98, p. 177 (favourable); *Univ. Corr.*, 1 Jan. '98; *Athen.*, 13 Dec. '97.

An Elementary Old English Grammar. (Early West Saxon.) By A. J. WYATT, M.A. Cambridge University Press. 1897. Cr. 8vo, pp. 160; 4s. 6d. 420

M. L. Q., '97, No. 402.
Mod. Lang. Notes, Feb. '98, col. 97 (a very favourable review by *F. Klaeber*).

Die Syntax in den Werken Alfreds der Grossen. Von Dr J. ERNST WÜLFING. Zweiten Teiles erste Hälfte. Zeitwort. Bonn, Hanstein. 1897. Large 8vo, pp. xiv+250; 8m. 421

A very favourable notice by *R. W[ülker]* in *Lit. Cbl.*, 5 Feb 98.

Old English Glosses. Edited by A. S. NAPIER. Oxford, Clarendon Press. [*In the press.* 422

Biblical Quotations in Old English Prose Writers. Ed., with Vulgate and other Latin Originals, Intro. on Old English Biblical Versions, Index of Biblical Passages, Index of Principal Words, by ALBERT S. COOK. Macmillan. 1898. 8vo, pp. lxxx+330; 17s. net. 423

The Student's Dictionary of Anglo-Saxon. By H. SWEET, M.A. Oxford, Clarendon Press. 1897. Sm. 4to, pp. xvi+217; 8s. 6d. net. 424

M. L. Q., '97, No. 223; *M. Q.*, '98, No. 166.
A careful and very favourable review by *F. Kluge* in *L. g. r. P.*, Jan. '98, col. 13.

Onomasticon Anglo-Saxonicum. List of Anglo-Saxon Names from the time of Beda to that of King John. By W. G. SEARLE. Cambridge University Press. 1897. Royal 8vo, pp. lx+601; 20s. net. 425

Lit., 19 March '98 (a valuable review); *Athen.*, 22 Jan. '98 (unfavourable; see letter in *Athen.*, 5 Feb. '98); *Times*, 4 Dec. '97; *Notes and Queries*, 5 March '98.

Gotisches Elementarbuch. By Dr W. STREITBERG. Heidelberg, Winter. 1896. 8vo, pp. xii+200; 3m., cl., 3m.60. 426

M. Q., '98, No. 169.
A favourable notice by *H. Schmidt-Wartenberg* in *Mod. Lang. Notes*, Dec. '97, col. 498.

Gotische Sprachdenkmäler mit Grammatik, Übersetzung und Erläuterungen. Von H. JANTZEN. Leipzig, Göschen. 1898. Small 8vo; 80pf. 427

OLD FRENCH.

Aucassin and Nicolette: an old-French Love Story. Edited and translated by F. W. BOURDILLON. Text collated afresh with the MS. at Paris. Translation revised and Introduction rewritten. Macmillan. 1897. 2nd ed. 12mo, pp. 302; 7s. 6d. 428

Lit., 29 Jan. '98 (not very favourable).

Notice sur un Légendier Français du xiiie. Siècle classé selon l'ordre de l'année liturgique. Par PAUL MEYER. (Tiré des Notices et Extraits des Manuscrits de la Bibliothèque Nationale et autres Manuscrits.) Paris, Imprimerie Nationale. 1898. 4to, pp. 69; 429

An interesting account of a collection of lives of the saints in French, which is based upon a different Latin original from that which is contained in the "Legenda Aurea" of Jacobus de Voragine. M. Paul Meyer claims to have discovered the original, or at any rate a version very close to the original, in a little known work of the first half of the thirteenth century (at any rate later than 1230), which goes by the name of *Abbreviatio in Gestis et Miraculis Sanctorum*. In connection with this notice the reader may be referred to M. Paul Meyer's article on the Provençal Translation of the "Legenda Aurea" in the last number of *Romania* (No. 105).—*T.*

Renaud of Montauban, done into English by CAXTON, re-translated by R. STEEL. Geo. Allen. 1897. 4to, pp. 298; 7s. 6d. 430

M. Q., '98, No. 172.
Lit., 29 Jan. '98 (favourable).

The Franks. By LEWIS SERGEANT. (Story of the Nations Series.) Fisher Unwin. 1898. 431

OLD GERMAN.

Walther von der Vogelweide. Selected Poems. Done into English, with an Introduction and Six Illustrations, by W. A. PHILLIPS, M.A. Smith, Elder & Co. 1897. Sm. 4to, pp. xliii+126; 10s. 6d. 432

M. L. Q., '97, No. 225.
Lit., 29 Jan. '98 (fairly favourable).

The Lay of the Nibelungs. Metrically translated by ALICE HORTON, and edited by EDW. BELL, M.A. Geo. Bell & Sons. 1898. Sm. post 8vo, pp. lxxi+411; 5s. 433

Educ. Times, March '98, p. 149 (very favourable); *Educ. Rev.*, March '98, p. 222 ("useful but dull").

Dieter, Ferdinand. Laut-und Formenlehre der Altgermanischen Dialekte. Zum Gebrauch für Studierende dargestellt von R. Bethge, O. Bremer, F. Dieter, F. Hartmann und W. Schlüter, herausgegeben von Ferdinand Dieter. Erster Halbband: Lautlehre des Urgermanischen, Gotischen, Altnordischen, Altenglischen, Altsächsischen und Althochdeutschen. Leipzig, O. R. Reisland. 8vo, pp. xxxv + 343; 7m. 434

The phonology of Old Frisian will be issued together with the accidence of the Old Germanic dialects in a second volume, which is to follow as soon as possible. The vowels and consonants of Original Germanic, Gothic, and Old Norse are treated by Bethge, those of Old English by Dieter, Old Saxon by Schlüter, Old High German by Hartmann. In an introductory chapter (ix-xxxv) an account is given by Bethge of the Old Germans and their language before it split up into a number of dialects (lx-xiii), which is followed by a useful discussion by the various contributors of the single Old Germanic dialects (Old Frisian included, and treated by Bremer) as to area, time, and helps for the study of them (xiii-xxxv).

The book is clearly arranged and well printed, and bids fair to become a most welcome help to students of the Old Germanic dialects. It will take the place of M. Heyne's once very useful but now completely antiquated book (not to mention Holtzmann's fine but unfinished grammar), and should be found on the shelves of our *Germanisten* by the side of Paul's Grundriss and the grammars of the single dialects issued under the auspices of W. Braune (by M. Niemeyer at Halle) and of W. Streitberg (by O. Winter at Heidelberg). It is to be regretted that word-formation is to be excluded from the scope of the book.—*K. B.*

MEDIEVAL LITERATURE, ETC.

The Flourishing of Romance and the Rise of Allegory (Twelfth and Thirteenth Centuries). By G. SAINTSBURY, M.A. Blackwood & Sons. 1897. Cr. 8vo, pp. 448; 5s. net. 435

M. L. Q., '97, No. 229; *M. Q.*, '98, No. 178.
Univ. Ext. Journ., March '98, p. 88 ("delightful but most unequal."—*P. H. W[icksteed]*).

King Arthur and the Table Round. Tales chiefly after the Old French of Crestien of Troyes. With an Account of Arthurian Romance and Notes, by W. W. NEWELL. Boston, Houghton Mifflin. 2 vols., pp. lxi+230 and 268; 16s. net. 436

The Legend of Sir Gawain. Studies upon its original scope and significance, by JESSIE L. WESTON. Nutt. 1897. Cr. 8vo, pp. xiv+117; 4s. net. 437

A review by *Ernest Rhys* in *Bookman*, March '98, p. 184 ("her studies have the great merit of leaving one with a sharpened interest in her strange hero").

The Voyage of Bran, Son of Febal, to the Land of the Living. Vol. II. The Celtic Doctrine of Rebirth. By ALFRED NUTT. Nutt. 1897. Cr. 8vo, pp. xii+352; 10s. 6d. net. 438

M. Q., '98, No. 176.
A very interesting and favourable review by *Clyde B. Furst* in *Mod. Lang. Notes*, Nov. '97, col. 409; long and favourable review in *Folklore*, Dec. '97 (*Prof. York Powell*), and *Class. Rev.*, '98, No. 1 (*Dr F. B. Jevons*).

COMPARATIVE LITERATURE.

Principien der Literaturwissenschaft. Von E. ELSTER. 1 Band. Halle, Niemeyer. 1897. Large 8vo, pp. xx+488; 9m. 439

M. Q., '98, No. 182.
A valuable, most favourable review by *Otto Lyon* in *Z. f. d. U.*, xii. 61.

PHONETICS.

GENERAL.

H. Klinghardt. Artikulations- und Hörübungen. Cöthen, Schulze. 1897. Large 8vo, pp. viii+256; 5m.50 440

M. L. Q., '97, No. 233, 415; *M. Q.*, '98, No. 188. Some interesting remarks by *Dr Reuschel* in *Neuphil. Cbl.*, Feb. '98, p. 44; a long and valuable review by *A. Rambeau* in *Mod. Lang. Notes*, Nov. '97, col. 421-436.

H. Gutzmann. Die praktische Anwendung der Sprachphysiologie beim ersten Lese unterricht. Berlin, Reuther & Reichard. 8vo, pp. 52; 1m.50. 441

A favourable notice by *W. V[ietor]* in *Lit. Cbl.*, 5 March '98.

ENGLISH.

Soames' Phonetic Method for Learning to Read. 442

See above, No. 273.

FRENCH.

Französische Phonetik für Lehrer und Studierende. Von FRANZ BEYER. Cöthen, Schulze. 1897. 2te verb. Aufl. 8vo, pp. xvi+222; 4m.80. 443

M. Q., '98, No. 192; *M. F.*, Jan. '98 (review by *Schmidt*).

Passy and Rambeau. Chrestomathie Française. 444

See above, No. 296.

Michaelis and Passy. Dictionnaire Phonétique de la Langue Française. 445

See above, No. 337.

Études sur la prononciation classique de la langue française, suivies de pages choisies des grands écrivains du 19e siècle. Par Madame L. HORTA. Nutt. 1897. Cr. 8vo, pp. xii+188; 3s. 446

Educ., 12 March '98 ("the English student will find little real help"); *Educ. Times*, March '98, p. 148 (condemned).

Tickell's Rules for French Pronunciation. Hachette & Co. 1897. On Cards; 1s. each. 447

M. Q., '98, No. 196.
Educ. Times, Feb. '98, p. 83 (unfavourable); *Educ.*, 5 Feb. '98 (unfavourable); *Educ. Rev.*, Feb. '98, p. 182 ("most useful").

GERMAN.

R. Härtig. Die Phonetik und der Volksschullehrer. Leipzig, Wunderlich. 1897. 448

ITALIAN.

O. Hecker. Die italienische Umgangssprache. 449
See above, No. 388.

Romeo Lovera. Die Aussprache des Schriftitalienischen. 450
An article in *Neu. Spr.*, V. p. 505.

A Compendium of Italian Pronunciation. By T. E. COMBA. 2s. 451

METHODS OF TEACHING, &c.

The Study of Children and their School Training. By FRANCIS WARNER, M.D. (Lond.), F.R.C.P., F.R.C.S. (Eng.), Physician to and Lecturer at the London Hospital, Physician to the Royal Albert Orphanage, formerly Physician to the East London Hospital for Children. Macmillan. 1898. Cr. 8vo, pp. xx+264; 4s. 6d. net. 452

The Application of Psychology to the Science of Education. By J. F. HERBART. Translated, with Notes and an Introduction to the Study of Herbart, by B. C. MULLINER, B.A. Preface by DOROTHEA BEALE. Swan Sonnenschein. 1898. Globe 8vo, pp. cxxv+231; 4s. 6d. 453

The Herbartian Psychology applied to Education. By JOHN ADAMS, M.A., B.Sc., F.C.P. Isbister. 1898. Cr. 8vo., pp. 288. 3s. 6d. 454
Educ. Times, Feb. 98, p. 79 ("a good book, and especially good for teachers at this moment . . . students of education will revel in it, even if they reject its teaching").

G. A. Colozza. Del potere di inibizione: nota pedagogica. Torino. 1898. 16mo, pp. 128; 2l.25. 455

E. Levasseur. L'enseignement primaire dans les pays civilisés. Nancy, Berger-Levrault & Cie. 1897. Large 8vo, pp. ix.+628; 15f. 456
A notice, favourable on the whole, in *Lit. Cbl.*, 5 March '98.

University Education in England, France, and Germany. By Sir ROWLAND BLENNERHASSETT. John Murray. 1898. Demy 8vo, pp. 32; 1s. 457

Handbook of Courses open to Women in British, Continental, and Canadian Universities. Suppl. for 1897. By ISABEL MADDISON. Macmillan. 1898. 8vo, pp. iv+64; 1s. net. 458

Progress in Women's Education in the British Empire. Edited by the Countess of WARWICK. Longmans. 1898. Cr. 8vo, pp. xxiv+370; 6s. 459
Educ., 19 March '98; *Journ. Educ.*, March '98, p. 178.

The Modern Quarterly of Language and Literature

NOTICE TO CONTRIBUTORS.—*The Modern Quarterly of Language and Literature*, edited by H. FRANK HEATH, with the assistance of Dr BRAUNHOLTZ, Dr BREUL, Mr I. GOLLANCZ, Mr A. W. POLLARD, Prof. WALTER RIPPMANN, and Prof. V. SPIERS, is open for the discussion of all questions connected with the study and teaching of Medieval and Modern Languages and their Literatures. Contributions dealing with Germanic should be sent to Dr BREUL, Englemere, Chesterton Road, Cambridge; with Romance to Dr BRAUNHOLTZ, 37 Chesterton Road, Cambridge; or to Prof. V. SPIERS, 75 Lancaster Road, North Kensington, London, W.; with the Bibliographical List to Prof. WALTER RIPPMANN, 41 Westmoreland Road, Bayswater, London, W.; and those dealing with all other subjects to the General Editor, H. FRANK HEATH, University of London, Burlington Gardens, W. All contributions should be clearly written, with the name and address of the author, and the number of words they contain, legibly written on the last page. Unsuitable MSS. can be returned only if a stamped addressed envelope or wrapper is enclosed.

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of
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With the assistance of
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Vol. I. November 1898 No. 3.

EDUARD SIEVERS,

PROFESSOR OF THE GERMAN LANGUAGE AND LITERATURE IN THE UNIVERSITY OF LEIPZIG; DR PHIL.; ORDINARY MEMBER OF THE KÖNIGLICH SÄCHSISCHE GESELLSCHAFT DER WISSENSCHAFTEN AT LEIPZIG, AND THE MAATSCHAPPIJ DER NEDERLANDSCHE LETTERKUNDE AT LEIDEN; CORRESPONDING MEMBER OF THE KÖNIGLICH BAYRISCHE AKADEMIE DER WISSENSCHAFTEN AT MUNICH; HONORARY MEMBER OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA, ETC., ETC.

FEW scholars have attained literary distinction so early and have justified the expectations entertained with regard to them so fully as Eduard Sievers, whose name is familiar alike to English and German *Germanisten* as that of one of the greatest investigators and most successful teachers of German and Germanic philology.

By birth a countryman of the brothers Grimm, whose work he has continued in many directions, Dr Sievers is now in the prime of his life. He is the able director of the German and Germanic department of studies in the University of Leipzig, the general editor of one of the most important periodicals mainly devoted to the study of the older German language and literature, the helper and adviser of a zealous band of scholars, and the highly esteemed corresponding member of a great number of German and foreign academies and learned societies. Many of his pupils are now holding important posts in German and foreign universities, especially in America, and the influence of his thorough method and of his vigorous and stimulating teaching is being widely felt at home and abroad. Dr Sievers has always followed the development of the study and teaching of Modern Languages with keen interest. He is an admirable English scholar, thoroughly familiar with England, as a result of frequent and prolonged visits to our shores—where he found the companion of his life—and a man intimately acquainted with the literary treasures of the British Museum and the Bodleian Library.

In the following lines only a rapid survey can be given of the main features of Professor Sievers' life and remarkable literary career.

Eduard Sievers was born on November 25, 1850, at Lippoldsberg, near Hofgeismar, in the Kassel district, and studied at the Universities of Leipzig and Berlin. At Leipzig Hermann Paul, Wilhelm Braune, and others were his fellow-students. He achieved the quite unparalleled distinction of being appointed *ausserordentlicher Professor* in the University of Jena when he was but twenty-one years of age. He remained at Jena from 1871-83, and in 1876 was made Professor Ordinarius. From 1883-87 he filled the

chair of German at Tübingen; from 1887-92 he taught at Halle, and in 1892 he was called to Leipzig to succeed his former teacher, Fr. Zarncke, to whom he had previously dedicated two important works, 'Der Heliand und die angelsächsische Genesis' in 1875, and the fourth volume of the 'Beiträge zur Geschichte der deutschen Sprache und Litteratur,' together with Paul, Braune, Windisch, Vogt and others, in 1877. Wherever Dr Sievers taught he succeeded in gathering round him a band of zealous students, whom he inspired with his own enthusiasm. Many of these proved their gratitude and devotion by dedicating to him in 1896 an important volume containing twenty-four learned contributions to the study of German and Germanic literature and philology to commemorate the twenty-fifth anniversary of his entrance on his academic career. Apart from his academic lectures, Dr Sievers has readily and with the greatest kindness helped numerous scholars and younger students—the grateful acknowledgment for which unselfish assistance may be read in many prefaces to important philological works, help given with a generosity to which the present writer can speak from personal experience. As a writer Professor Sievers is clear and lucid, and one who invariably handles his subject in a masterly fashion. The dispassionate and generous tone of his polemical discussions, the entire absence of all pettiness, deserves most unqualified praise.

As a scholar Dr Sievers is very many-sided, but he has given most of his time and attention to the investigation of questions connected with grammar and metre, to the theory of accentuation, to phonetics, and to scholarly editions of numerous Old High German, Old Saxon, Old English, and Old Skandinavian texts. He was a regular contributor to Paul's and Braune's 'Beiträge' from its first appearance (1874), and is now (from vol. xvi. onwards) the general editor of this important periodical. He is also the author of a valuable article on the German language, contributed to vol. x. (1879) of the last edition of the Encyclopædia Britannica.

Of his numerous contributions to the study of German and Germanic, only the following can be mentioned in this place:

In the domain of *Old High German* Dr Sievers has given us a valuable edition of 'Tatian' (1872, ²1892), reproducing the Latin gospel harmony by the side of the Old High German translation, together with an elaborate Introduction and a complete Glossary. He has also edited: 'Das Hildebrandslied, die Merseburger Zaubersprüche und das fränkische Taufgelöbnis' in photographic reproductions (1872), 'die Murbacher Hymnen' (1874), the M.H.G. 'Oxforder Benediktinerregel' (1887), and in 1879 he began, in collaboration with E. Steinmeyer, the great collection of the Old High German Glosses which has only recently been completed (by Steinmeyer, in four volumes, 1879-98). His contributions to the study of *Old Low German* are of the greatest importance. He was the first to discover, that part of the Old English poem called 'Genesis' was a translation from a lost Old Low German poem on an Old Testament subject. His theory, set forth in 'Der Heliand und die angelsächsische Genesis' (1875), has recently (1894) received full confirmation by the discovery of the Roman fragments containing a portion of the original Old Low German poem. In 1878 he published his splendid edition of the 'Heliand,' the best for critical purposes. This edition contains the two chief manuscripts side by side, Latin parallels from many contemporaneous theological writings, and most valuable collections of synonymous expressions occurring in the 'Heliand,' with constant reference to Old English, a full introduction and valuable critical notes. He contributed a short history of the *Gothic* language and literature to the first edition of Paul's 'Grundriss der germanischen Philologie' (1889), and recently investigated the date of Wulfila's death in several articles in the 'Beiträge' (vols. xx. and xxi.). Dr Sievers has done much for the study of *Old English* Grammar and metre. In 1882 appeared the first edition of his well-known 'Angelsächsische Grammatik' (3rd ed., 1898, Engl. translation by A. S. Cook, 1885), of which an abstract, 'Abriss der angelsächsischen Grammatik,' was published in 1895. Many valuable articles on Old English language and versification are contained in the 'Beiträge.' The results of his *Skandinavian* studies are chiefly given in his 'Beiträge zur Skaldenmetrik' (1878-79), the 'Proben einer metrischen Herstellung der Eddalieder' (1885), and the 'Tübinger Bruchstücke der älteren Frostuthingslög' (1886). He has given a brief but clear account of the *Runic inscriptions* in volume i. of Paul's 'Grundriss' (1889 and 1897). *Germanic* word-forms, sound-laws and metre, were the object of his constant attention, as is shown by many important articles in the columns of the 'Beiträge.' As early as 1874 he published his 'Paradigmata zur deutschen Grammatik' (new ed., 1876) on separate sheets, which are therefore most convenient for the com-

parative study of the Old Germanic dialects. Of great importance for the theory of Old German *accent* are his studies, 'Zur Accent- und Lautlehre der germanischen Sprachen' (1878, extracts from vols. iv. and v. of the 'Beiträge'). The study of *Old German metre* was put on a new basis by Sievers. His thorough investigations of Old English, Old Skandinavian, and Old Low German alliterative metre suggested to him certain views as to the general laws of alliterative poetry. These views resulted in the formulation of his 'theory of the five types' which became epoch-making, and was, and still is, the subject of eager discussion. Sievers' first important essays on metre appeared in the 'Beiträge' (vols. x. and xii.), under the title, 'Zur Rhythmik des germanischen Alliterationsverses.' He then expounded his theory in Paul's 'Grundriss' (vol. ii., 1892), under the title, 'Metrik der altgermanischen Alliterationsdichtung,' an enlarged form of which was published (in 1893) under the title, 'Altgermanische Metrik.' It is still the most important work of its kind; in it the views of Sievers' opponents are discussed, and a full bibliography is given. He has promised to write the chapter on Germanic Metre for the new edition of Paul's 'Grundriss.' Although most of Dr Sievers' writings concern the older stages of German and Germanic philology and literature, he has not neglected the study of *the living and spoken language*. In 1876 he published his 'Grundzüge der Lautphysiologie,' which title was subsequently changed into 'Grundzüge der Phonetik' (4th ed., 1893, with a useful bibliography). He also wrote the chapter on 'Phonetik' in both editions of Paul's 'Grundriss' (vol. i., 1889 and 1897).

It is hoped that these lines will reach Dr Sievers on his forty-ninth birthday, when he will look back on an uninterrupted and fruitful literary career of nearly thirty years. They are intended to accompany his portrait, which many of our readers will, no doubt, be glad to possess, and at the same time to show the eminent scholar that the great services rendered by him to the study of Germanic, English, and German are most highly appreciated by English students of Modern Languages. May he long continue to lead the way in the methodical investigation of problems, the attractiveness and importance of which he has often been the first to point out.

KARL BREUL.

HERRICK SOURCES AND ILLUSTRATIONS.

NOTE.—Herrick, the most spontaneous of poets, perhaps by virtue of his very spontaneity, acquired a trick of throwing into verse the ideas which met with his approval in his desultory reading—he may be said, indeed, to have kept a poetical commonplace book, his authors supplying the commonplaces and he himself the poetry. These borrowings are found most freely in his epigrams, but they may be traced also in his finer poems. In printing his *Hesperides* and *Noble Numbers* Herrick often used italics to indicate a borrowed thought, and in the final edition of his works every italicised line will have to be traced to its original, together with numerous others, as to the source of which his memory must have failed him when he was seeing his book through the press. In annotating Herrick for Messrs Lawrence & Bullen's *Muses Library* in 1892, I was able to add a fair number of new illustrations to those already pointed out by Dr Grosart, but my little finds were reduced to insignificance by a wealth of notes subsequently placed at my disposal by a veteran student of Herrick, who unluckily prefers to remain anonymous. Many of these notes will be found in my second edition (1897), but as this was printed off some little while ago, there has been time for new sources to be discovered, and old finds to be hunted up, and from these fresh materials I have been allowed to select a new sheaf. In a very few cases the passage quoted cannot be proved with absolute certainty to be the precise one which Herrick had in his mind, but I think that in most instances the quotations will carry conviction, and that these fresh proofs of the poet's indebtedness to Sallust, Tacitus, Seneca, and other writers whom we should hardly have thought of in connection with the *Hesperides*, will be found interesting, and even amusing.

A. W. POLLARD.

57. DREAMS.

Here we are all, by day; by night we're hurl'd,
By dreams, each one, into a several world.

PLUTARCH, *de Superstit.*, 3: ὁ Ἡράκλειτός φησι, τοῖς ἐγρηγορόσιν ἕνα καὶ κοινὸν

κόσμον εἶναι, τῶν δὲ κοιμωμένων ἕκαστον εἰς ἴδιον ἀποστρέφεσθαι. JOS. HALL (Herrick's 'learn'd Diocesan'), *Meditations and Vows* [1616], 3rd *Cent.* 20: It was a witty and true speech of that obscure Heraclitus, that all men, awaking, are in one common world, but, when we sleep, each man goes into a several world by himself.

60. MONEY GETS THE MASTERY.
Fight thou with shafts of silver, and o'ercome.
Provb. ap. Suidam, I. 696, ed. Bernhardy [1853]: Ἀργυρίαις λόγχαισι μάχου, καὶ πάντα κρατήσεις.

80. DANGERS WAIT ON KINGS.
As oft as Night is banish'd by the Morn,
So oft, we'll think, we see a king new born.
SENEC., *Herc. Œt.* 615: Noctem quoties summovet Eos, Regem toties credite nasci.

100. NO WANT WHERE THERE'S LITTLE.
Nature with little is content.
SENEC., *Epp.* xvii.: Natura minimum petit. (LODGE: Nature is content with little.)

106. A COUNTRY LIFE.
l. 90. *Vice rules . . at Court.*
SENEC., *Hippolyt.* 982: Fraus sublimi regnat in aula.
(*l.* 99). *Like a surly* [*v. l.* sturdy] *oak,*
with storms perplex'd,
Grows still the stronger, strongly vext.
Cp. 377, *l.* 111: by vexation grows The stronger. SENECA, *de Providentia*, 4: Non est arbor solida nec fortis, nisi in quem frequens ventus incursat; ipsa enim vexatione constringitur, et radices certius figit.

137. SINGLE LIFE MOST SECURE.
Suspicion, discontent, and strife
Come in for dowry with a wife.
OVID, *l. c.* (dos est uxoria lites) came to H., perhaps, through BEN JONSON, *Silent Woman*, iv. 2: Strife and tumult are the dowry that comes with a wife.

152. TO ELECTRA.
We'll weary all the fables, there.
BEN JONSON, *The Fox*, iii. 6: While we . . . act Ovid's Tales, . . . till we have quite run through And wearied all the fables of the gods.

169. UPON A BLACK TWIST ROUNDING THE ARM OF THE COUNTESS OF CARLISLE.
T' engender with the night.
BEN JONSON, *Catiline*, I. i. 13: T'engender with the night, and blast the day. (An original line, occurring in a passage taken almost literally from SENECA *Thyest.* 87-89).

178. CORINNA'S GOING A-MAYING.
Our days run . . . fast away . . . when
or you or I are made
A fable, song, or fleeting shade. . .
PERS. v. 151: carpamus dulcia [let's go a Maying!]; . . cinis et manes et fabula fies. Vive memor leti; fugit hora.

201. TO LIVE MERRILY AND TRUST TO GOOD VERSES (*last stanza*).
And when all bodies meet
In Lethè to be drown'd,
Then only numbers sweet
With endless life are crown'd.
MARTIAL, X. ii. 7, 8, 11, 12: Pigra per hunc fugies ingratae flumina Lethes, Et meliore tui parte superstes eris. . . . At chartis nec fata nocent, nec secula praesunt, Sola que non norunt haec monumenta mori.

208. TO THE VIRGINS, TO MAKE MUCH OF TIME.
This same flower that smiles to-day
To-morrow will be dying. . . .
The worse and worst Times still succeed
the former. . . .
Then . . use your time,
And, while you may, go marry!
SENEC., *Hippol.* 761-776: Languescunt . . . lilia . . ., Et . . deficiunt rosae. Tempus te tacitum subruet, hora que Semper praeterita deterior subit. Dum licet, utere. Cp. OVID, *Ars. Am.* iii. 65; TIBULL., I. viii. 47; PUBL. SYR.: Quotidie est deterior posterior dies.

226. TO THE MOST VIRTUOUS MISTRESS POT.
He pays the half, who does confess the debt.
SENEC., *de Benef.* i. 1: Reddit beneficium qui libenter debet. (LODGE: Such is the nature of this debt, that . . . he restoreth a benefit, that willingly oweth the same.)

231. BEST TO BE MERRY.
Fools they are who never know
How the times away do go;
But for us who wisely see
Where the bounds of black Death be,—
Let's live merrily, and thus
Gratify the Genius.
SIMONIDES: Νήπιοι, οἷς ταύτη κεῖν νόος, οὐδὲ ἴσασιν ὡς χρόνος ἔσθ' ἥβης κα βιότοι' ὀλίγος θνητοῖς· ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα ψυχῇ τῶν ἀγαθῶν τλῆθι χαριζόμενος. PERSIUS, v. 151: Indulge Genio; carpamus dulcia.

265. TO THE QUEEN.

Be both princess here and poetress.

SPENSER, *Tears of Muses*, 577: Most peerless prince, most peerless poetress!

266. THE POET'S GOOD WISHES FOR THE MOST HOPEFUL AND HANDSOME PRINCE, THE DUKE OF YORK.

So dress him up with love,
As to be a chick of JOVE.

BURTON, I. ii. 3, § 10: Perhaps one in a thousand may be pullus JOVIS in the world's esteem. *Ibid.*, I. ii. 4, § 6: He shall be accounted . . . pullus JOVIS, . . . [JUVENAL, xiii. 147].

268. PREVISION, OR PROVISION.

That prince takes soon enough the victor's room,
Who first provides, not to be overcome.

TACIT., *Hist.* ii. 25: [SUETONIUS PAULLINUS *loq.*]: Satis cito incipi victoriam, ubi provisum foret, ne vincerentur.

283. A NUPTIAL SONG OR EPITHALAMY ON SIR CLIPSEBY CREW AND HIS LADY, *st.* xi.

Cupids fly,
To light their tapers at the Bride's bright eye.

BEN JONSON, *The Barriers*: Marriage Love's object is, at whose bright eyes He lights his torches.

287. REVERENCE TO RICHES.

Man's fortune must be had in reverence.

AUSONIUS, *Ep.* viii. 7: Fortunam reverenter habe. BEN JONSON, *Underwoods*, xlv. *s.f.*: 'Tis wisdom and that high, For men to use their fortune reverently. Cp. *Id. Prince Henry's Barriers* [Merlin, *l.* 2]; *The Fox*, iii. 6; *Sejan*, ii. 1, s. fin.

306. ON HIMSELF.

From tramplers free.

Not—as Dr Grosart— = travelling beggars, but = persons treading upon my grave. Cp. SHKSPR., *K. Rich. II.*, III. iii. 157: I'll be buried in the king's highway, . . . where subjects' feet May hourly trample on their sovereign's head.

315. *He must of cure despair,*
Who makes the sly physician his heir.

PUBL. SYR., Male secum agit aeger, medicum qui haeredem facit. Cp. BEN JONSON, *The Fox*, i. 1: I often have Heard him (VOLPONE) protest that your physician Should never be his heir.

344. TO MY ILL READER.

. . . My lines are hard, . . . and marr'd,
If thou not read'st them well.

BEN JONSON, *Epigr.* i. To the Reader. Pr'ythee, take care, that tak'st my book in hand, To read it well, that is, to understand.

377. A PANEGYRIC TO SIR LEWIS PEMBERTON.

ll. 25, 26. *A third* [*day*]
Makes guests and fish smell strong.

LYLY, *Euphues*, p. 305 Arber: As we say in Athens, 'fish and guests in three days are stale.' Cp. ARISTOPH., *Fragm.* 344: ἰχθύδια τριταῖα. PLAUT., *Mil. Glor.* I. i. 144: hospes nullus tam in amici hospitium devorti potest, Quin ubi triduum ibi continuom fuerit iam odiosus siet. 1056: Should'st thou prize me as a dish Of . . . third day's fish.

(*l.* 134). *Princely Pemberton, who can*
Teach man to keep a god in man.

SENECA, *Ep.* xxxi.: Animus . . . rectus, bonus, magnus. Quid aliud voces hunc, quam deum in humano corpore hospitantem?

465. *ll.* 63, 4.

The body sins not, 'tis the will
That makes the action good or ill.

PUBL. SYRUS: Voluntas impudicum, non corpus, facit.

527. UPON HIS GREY HAIRS.

Black your hairs are, mine are white;
This begets the more delight . . . ;
As in pictures we descry
Venus standing Vulcan by.

LYLY, *Euphues, p.* 204 Arber: We commonly see that a blacke ground doth best beseeme a white counterfaite; and Venus according to the judgment of Mars was then most amiable, when she sate close by Vulcan.

528. ACCUSATION.

If accusation only can draw blood,
None shall be guiltless, be he ne'er so good.

BURTON, II. iii. 7: As Ammianus [lib. xviii.] well hath it, Quis erit innocens si clam vel palam accusasse sufficiat? If it be sufficient to accuse a man openly or in private, who shall be free? [The true text, AMMIAN. MARCELLIN. xviii. 1, *ed.* Boxhorn, 1632, is:—Ecquis, ait [JULIANUS], innocens] esse poterit, si accusasse sufficiet? The passage is paraphrased by BEN JONSON, *To the Earl of Salisbury*, a. 1605; and by RANDOLPH, *Muses' Looking-Glass*, a. 1638; IV. iii. 38.

541. MEAT WITHOUT MIRTH.
Eaten I have; and, though I had good cheer,
I did not sup, because no friends were there.
SENECA, *Ep.* xix.: Ante, inquit [Epicurus], circumspiciendum est, cum quibus edas et bibas, quàm quid edas et bibas. Nam sine amico visceratio leonis ac lupi vita est.

575. HIS MISTRESS, CALLING HIM TO ELYSIUM.
Where . . . roses and cassia crown the untill'd soil.
TIBULL. I. iii. 58-66: Ipsa Venus campos ducet in Elysios. . . . Fert casiam non culta seges, totosque per agros Floret odoratis terra benigna rosis.
Here . . . handsome striplings run
Their goals for virgins' kisses. . . .
Then unto dancing . . .
Commixt they meet.
TIBULL. *l.c.*: Hic juvenum series, teneris immixta puellis Ludit, et assidue proelia miscet Amor.

597. CRUELTY BASE IN COMMANDERS.
Nothing can be more loathsome than to see
Power conjoin'd with Nature's cruelty.
SENEC., *de Clem.* i. 3: Nullum . . . clementia . . . magis quam . . . principem decet. . . . Nam pestifera vis est, valere ad nocendum.

601. SHIPWRECK.
He who has suffer'd shipwreck fears to sail
Upon the seas, though with a gentle gale.
OVID, *ex Ponto*, II. vii. 8: Tranquillas etiam naufragus horret aquas.

612. THE BAD SEASON MAKES THE POET SAD.
Curls half drown'd
In Tyrian dews.
TIBULL. III. iv. 28: Stillabat Tyrio [*hod.* Syrio] myrtea rore coma.

614. LIKE PATTERN, LIKE PEOPLE.
This is the height of justice, that to do
Thyself, which thou putt'st other men unto.
As great men lead, the meaner follow on,
Or to the good, or evil action.
CLAUDIAN, *de* IV. *Cons. Honor.* 296-302: In commune jubes si quid, censes —ve tenendum, Primus jussa subi; tunc observantior aequi Fit populus, nec ferre negat, cùm viderit ipsum Auctorem parere sibi. Componitur orbis Regis ad exemplum; nec sic inflectere sensus Humanos edicta valent, ut vita regentis. Mobile mutatur semper cum principe vulgus.

656. NEVER TOO LATE TO DIE.
No man comes late unto that place from whence
Never man yet had a regredience.
SENEC., *Herc. Fur.* 865: Nemo ad id sero venit, unde nunquam Quum semel venit, potuit reverti.

661. AMBITION. *Slippery all Ambition is.*
CICERON., *de Offic.* I. 19 s. fin.: gloriae cupiditate; qui locus est sane lubricus. *Id.* (V. *Philipp.* 18) calls cupiditatem dominandi praecipitem et lubricam.

662. THE COUNTRY LIFE.
Sweet country life! to such unknown,
Whose lives are others; not their own.
SENEC., *de brev. vit.* 2: Nemo se sibi vindicat; alius in alium consumimur. . . . Hic illius cultor est, iste illius, suus nemo. [LODGE: Every one (to be short) spends himself upon others; . . . and enquire of these men's living, . . . none of them all is his own man, or intends his own business]. Cp. SENEC., *Thyest.* 402: Qui notus nimis omnibus, Ignotus moritur sibi.
(*l.* 23.) *The best compost for the lands*
Is the wise master's feet and hands.
Cp. 771: Where He sets his foot, he leaves rich compost there. HACKET, *Life of Ld. Keeper* WILLIAMS, *pt.* II., *p.* 28: COLUMELLA ( ) commends it wittily to an owner to live upon his own ground, if he would thrive; says he, Fimus optimus in agro est domini vestigium.

670. A PARANAETICALL, OR ADVISIVE VERSE TO HIS FRIEND M. JOHN WICKS.
(*ll.* 22-24, 26, 28.)
Time steals away like to a stream,
And we glide hence along with them.
No sound recalls the hours once fled. . . .
Nor us, . . . when we are lost. . . .
Then live we mirthful . . !
OVID, *Art. Am.* iii. 61-66: Ludite! cunt anni more fluentis aquae. . . . Nec quae praeteriit hora redire potest. Utendum est aetate; cito pede labitur aetas.

682. DISTANCE BETTERS DIGNITIES. . . .
State at a distance adds to dignities.
TIBERIUS *ap.* TACIT., *Ann.* i. 47: Per filios pariter adiri, majestate salva; cui major è longinquo reverentia. Cp. 685, *ll.* 9, 10.

688. THE LAST STROKE STRIKES SURE.
Though by well warding many blows we've past,
That stroke most fear'd is, which is struck the last.

SENEC. Bp. JOS. HALL, *Medit^ns. and Vows* [1616], *3rd Cent.* 81: The first and second blow begin the battle; but the last only wins it.

697. ADVERSITY.
Adversity hurts none but only such
Whom whitest Fortune dandled has too much.
PUBL. SYR. . . Cp. CICERON., *de Amicit.* XV. 54: Fortuna . . . eos . . . plerumque efficit cæcos quos amplexa est.

699. GRIEF.
Sorrows divided amongst many, less
Discruciate a man in deep distress.
SENEC., *Consol. ad Polyb.* 31: Est autem hoc ipsum solatii loco, inter multos dolorem suum dividere, qui quia dispensatur inter plures, exigua debet apud te parte subsidere.

717. TRUE SAFETY.
'Tis not the walls or purple that defends
A prince from foes; but 'tis his fort of friends.
SALLUST, *Bell. Jug.* 10 [MICIPSA to JUGURTHA]: Non exercitus neque thesauri praesidia regni sunt, verum amici. [HELVID. PRISC. *ap.*] TACIT., *Hist.* iv. 7: Nullum majus boni imperii instrumentum, quam bonos amicos. NORTH'S PLUT. (Aratus), p. 1028: There is no surer guard unto a prince than the perfect love and good will of his subjects.

21. FAME.
'Tis still observed, that Fame ne'er sings
The order, but the sum of things.
PLIN., *Epp.* IV. xi. 15: Summam . . . rerum nuntiat fama, non ordinem.

733. A TERNARY OF LITTLES, ETC. *A little saint best fits a little shrine.* [*Rep.* xvi. times.] HORACE, *Epp.* I. vii. 44: Parvum parva decent.

746. TO ELECTRA. *Love looks for Love. Love love begets.* *Ἔρως ἵρωτα τίκτει. Tigers and bears . . . For proffer'd love will love repay: None are so harsh but, if they find Softness in others, will be kind.*
SENEC., *de Benef.* i. 3: Officia etiam ferae sentiunt; nec ullum tam immansuetum animal est, quod non cura mitiget, et in amorem sui vertat.

756. TO PRINCE CHARLES UPON HIS COMING TO EXETER. *Apollo's image side with thee to bless Thy war.* NORTH'S PLUT. [*Sylla*], p. 484: Some say that Sylla had a little golden image of Apollo, . . . and in time of war wore it always in his bosom.

758. PRINCES AND FAVOURITES.
. . . the relation then of both grows poor,
When these can ask, and kings can give, no more.
TACIT., *Ann.* iii. 30: Satias capiet aut illos, cum omnia tribuerunt, aut hos, cum jam nihil reliquum est quod cupiant.

759. . . . LIKE PRINCE, LIKE PEOPLE. . . .
Such as the prince is, will his people be.
BURTON, *A. M.* (Democritus, jr., to the Reader; *p.* 46, ed. 1883): As the Princes are, so are the People: Qualis rex, talis grex. Cp. 614.

760. POTENTATES.
Love and the Graces evermore do wait
Upon the man that is a potentate.
BURTON, I. ii. 4, § 6 [of the rich]: All the Graces, Veneres, . . . attend him.

762. THE PETER-PENNY. *No Penny, no Paternoster.* BURTON, I. ii. 3, § 15: 'No penny, no paternoster,' as the saying is.

765. FELICITY KNOWS NO FENCE.
Of both our fortunes good and bad, we find
Prosperity more searching of the mind:
Felicity flies o'er the wall and fence,
While Misery keeps in with patience.
TACIT., *Hist.* i. 15: Secundae res acrioribus stimulis animos explorant; quia miseriae tolerantur, felicitate conrumpimur.

766. DEATH ENDS ALL WOE. *Where'er we go, Fate gives a meeting.* SENEC., *Ep.* xxvi.: Incertum est quo te loco Mors expectet; itaque tu illam omni loco expecta.

768. COURAGE COOLED.
Love must be fed by wealth; this blood of mine
Must needs wax cold, if wanting bread and wine.
Cp. 93 (OVID quoted). HABINGTON, *Castara, p.* 32 Arber: Wealth the fuel is That maintains the nuptial fire. TERENT., *Eunuch.* IV. v. 6: Sine Cerere et Libero friget Venus.

774. BLAME THE REWARD OF PRINCES.
Among disasters that dissension brings,
This not the least is, which belongs to kings:
If wars go well, each for a part lays claim,
If ill, then kings, not soldiers, bear the blame.
TACIT., *Agric.* 27: Iniquissima haec bellorum conditio est; prospera omnes sibi vindicant, adversa uni imputantur.

781. TO ANTHEA.
Delays in love but crucify the heart.
BURTON, III. ii. 5, § 5: Many . . hindrances there are, which . . . crucify poor lovers.

782. UPON PREW HIS MAID.
In this little urn is laid
Prudence Baldwin, once my maid;
From whose happy spark here let
Spring the purple violet!
PERSIUS, i. 38-40: Nunc non e manibus illis, Nunc non e tumulo fortunatâ que favilla Nascentur violae? Quoted by BURTON (I. ii. 4, §6).

783. THE INVITATION.
The bastard phœnix, bird of Paradise.
Sir T. BROWNE, *Pseudodox. Epidem.* [1646], III. 12, p. 132: The Manucodiata, or Bird of Paradise, hath had the honour of this name, and their feathers, brought from the Moluccas, do passe for those of the phenix, which the Eastern travellers will hardly admit.

785. CHRISTMAS-EVE.
Who all alone sits there,
Having his eyes still in his ear,
And a deal of nightly fear.
B. JONSON, *Epigr.* li.: For we that have our eyes still in our ears Look not upon thy dangers, but our fears.

813. HASTE HURTFUL.
Haste is unhappy; what we rashly do,
Is both unlucky, ay, and foolish too.
STAT., *Theb.* x. 704: Da spatium tenuemque moram; male cuncta ministrat Impetus.
Where war with rashness is attempted, there
The soldiers leave the field with equal fear.
TACIT., *Hist.* iv. 67: Sabinus festinatum temere proelium pari formidine deseruit.

819. THE TRANSFIGURATION.
Immortal clothing I put on.
2 *Esdras*, ii. 45: These be they that have put off the mortal clothing and put on the immortal.

824. TO JULIA IN HER DAWN, OR DAY-BREAK.
Ere thou [JULIA] *counsel'st with thy glass.*
OVID., *Art. Am.* iii. 136: quod quamque decebit Eligat, et speculum consulat ante suum. BEN JONSON, *Silent Woman*, i. 1: She may . . . Take often counsel of her glass.

827. MOST WORDS, LESS WORKS.
In desperate cases, all or most are known Commanders, few for execution.
NORTH'S Plutarch (PHOCION), p. 761: O Hercules! (quoth he) how many captaines do I see, and how few souldiers!

883. THE SHOWER OF BLOSSOMS.
Where most sweets are, there lies a snake.
VIRG., *Ecl.* iii. 92: Qui legitis flores et humi nascentia fraga, Frigidus (o pueri, fugite hinc!) latet anguis in herba.

900. TEARS.
Tears most prevail; with tears thou too may'st move
Rocks to relent, and coyest maids to love.
OVID, *Art. Am.* i. 661: Et lacrymae prosunt; lacrymis adamanta movebis.

901. TO HIS FRIEND TO AVOID CONTENTION OF WORDS.
Words beget anger; anger brings forth blows;
Blows make of dearest friends immortal foes.
HOR., *Epp.* I. xix. 41: Ludus enim genuit trepidum certamen et iram; Ira truces inimicitias, et funebre bellum.

902. TRUTH.
Truth is best found out by the time, and eyes;
Falsehood wins credit by uncertainties.
TAC., *Annal.* ii. 39: Veritas visu et mora, falsa festinatione et incertis valescunt.

904. THE EYES BEFORE THE EARS.
We credit most our sight.
SENEC., *Ep.* vi.: Homines amplius oculis quam auribus credunt.

920. CUNCTATION IN CORRECTION.
The lictors bundled up their rods; beside,
Knit them with knots, with much ado untied;
That if, unknitting, men would yet repent,
They might escape the lash of punishment.
PLUTARCH, *Quaestt. Rom.* 82: Διὰ τί τῶν στρατηγῶν αἱ ῥάβδοι συνδεδεμέναι προσηρτημένων τῶν πελέκεων φέρονται; πότερον ὅτι σύμβολόν ἐστι τοῦ μὴ δεῖν πρόχειρον εἶναι καὶ λελυμένην τὴν ὀργὴν τοῦ ἄρχοντος; ἢ διατριβὴν καὶ μέλλησιν ἐμποιοῦν τῇ ὀργῇ τὸ λύειν ἀτρέμα τοὺς ῥάβδους, πολλάκις ἐποίησε μεταγνῶναι περὶ τῆς κολάσεως; . . . BEN JONSON, *Ko's Entertainment* (Note on the fasces): Fasciculi virgarum . . . notandum est, non debere praecipitem et solutam iram esse magistratus. Mora enim allata et cunctatio, dum virgae solvuntur, identidem consilium mutavit de plectendo . . . quaedam vitia sunt corrigenda . . .

924. THE FIRST MARS OR MAKES.
In all our high designments, . . .
The first event breeds confidence or fear.
TACIT., *Annal.* xii. 31: Ille gnarus,

primis eventibus metum aut fiduciam gigni, citas cohortes rapit.

925. BEGINNING, DIFFICULT.
Hard are the two first stairs unto a crown;
Which got, the third bids him a king come down.

BEN JONSON, *Sejanus*, A. i. s. fin. [DRUSUS loq.]: The first ascents to sovereignty are hard; But, enter'd once, there never wants or means Or ministers, to help th' aspirer on. From TACIT., *Annal.* iv. 7: Primas dominandi spes in arduo; ubi sis ingressus, adesse studia et ministros.

936. TO SILVIA.
None is discreet at all times.

PLIN., *H. N.* vii. 41: Nemo mortalium omnibus horis sapit.

937. FAIR SHOWS DECEIVE.
What credit can we give to seas,
Who, kissing, kill such saints as these?

Cp. ANTIPATER THESSALONIC. (*Anthol. Pal.* VII. ccxvi. 5): Τίς παρὰ πόντῳ πίστις, ὃς οὐκ ἰδίης φείσατο συντροφίης.

955. TO M. LEONARD WILLAN, HIS PECULIAR FRIEND.
Thou . . . unto whom
What's hard to others nothing's [=is not at all] *troublesome.*

Cp. OVID'S compliment to Germanicus (*ex Ponto*, IV. viii. 74): Quodque aliis opus est, hoc tibi lusus erit.

956. TO HIS WORTHY FRIEND, M. JOHN HALL.
Did the Muses bring
Thee less to taste than to drink up their spring?

MARTIAL, VIII. lxx. [of NERVA]: Cum siccare sacram largo Permessida posset Ore, verecundam maluit esse sitim. B. JONSON, *Epigr.* lxxix. [of Sir Ph. SIDNEY]: Like whom, before, Or then or since, about our Muses' springs, Came not that soul exhausted so their store.

961. TO THE KING, UPON HIS WELCOME TO HAMPTON COURT.
Long live the King! and, to accomplish this,
We'll from our own add far more years to his.

PLAUT., *Asinar.* III. iii. 20: Ego te? quam si intellegam deficere vitâ, jam ipse Vitam meam tibi largiar, et de mea ad tuam addam. TIBULL. I. vi. 63: Vive diu . . .! proprios ego tecum, Sit modo fas, annos contribuisse velim. MARTIAL, I. xxxvii.: Vive tuo, frater, tempore, vive meo! PROPERT. IV. xi. [*or* xii.] 95: Quod mihi detractum est, vestros accedat ad annos. SENEC., *de Brev. Vit.* 8: Dicere solent eis quos validissime diligunt, paratos se partem annorum suorum dare. Also, OVID, *Met.* vii. 168; MART. VIII. ii.; *&c.*

968. THE DELUGE.
'Tis some solace in our smart,
To have friends to bear a part.

Solamen miseris socios habuisse dolorum. Cp. SENEC., *Cons. ad Marc.* 12: Malevoli solatium est. . . .

989. CARE A GOOD KEEPER.
Care keeps the conquest; 'tis no less renown
To keep a city than to win a town.

OVID, *Art. Am.* ii. 12: Arte mea capta est; arte tenenda mea est. Nec minor est virtus quam quaerere parta tueri. BEN JONSON, *Engl. Gram. ch.* vii. quotes, as from CHAUCER: As great a praise is, to keep well as win. The true text (*Troilus*, III. 1634) is: As greet a craft is kepè wel as winne (ed. Skeat).

995. NOT TO COVET MUCH WHERE LITTLE IS THE CHARGE.
Why should we covet much, whenas we know
We've more to bear our charge than way to go?

CICERO, *de Senect.* xviii. s. fin.: Potest enim quicquam esse absurdius, quam quo minus viae restat, eo plus viatici quaerere?

996. ANACREONTIC VERSE.
Brisk methinks I am and fine,
When I drink my capering wine.
(*ll.* 4, 6, 8: *When I drink my . . . wine.*)

Modelled on ANACR. 48 Bergk: Ὅτ' ἐγὼ πίω τὸν οἶνον [*rep.* vii. times].

998. PATIENCE IN PRINCES.
Kings must not use the axe for each offence;
Princes cure some faults by their pattence.

SENEC., *de Clem.* i. 22: Ipsos facilius emendabis minore poena. . . . Civitatis autem mores magis corrigit parcitas animadversionum. [LODGE: The fewness of executions reformeth the city's manners the more.] Vitia ejus facilius compescit, si patiens eorum est.

1012. GREAT MALADIES, LONG MEDICINES.
To an old sore, a long cure must go on;
Great faults require great satisfaction.

TACIT., *Annal.* iii. 54 [TIBERIUS' letter]: Ne corporis quidem morbos veteres et diu auctos nisi per dura et aspera coerceas.

1017. THE VISION. [of *ANACREON*]. Cp. ANACREONTEA, 1, in Bergk, *Anthol. Lyr.* *As he spake, his mouth ran o'er with wine.* Ἀνακρέων . . . με . . . ὄναρ λέγων προσεῖπεν· . . . τὸ χεῖλος ὤζεν οἴνου. *He . . . lisping reel'd, and reeling like to fall. A young Enchantress close to him did stand.* Τρέμοντα δ' αὐτὴν ἤδη Ἔρως ἐχειραγώγει. *She Snatch'd off his crown, and gave the wreath to me.* Ὁ δ' ἐξελὼν καρήνου ἐμοὶ στέφος δίδωσιν. *Since when methinks my brains about do swim, And I am wild and wanton, like to him.* Τὸ δ' ὤζ' Ἀνακρέοντος. ἐγὼ δ' ὁ μωρὸς ἄρας ἐδησάμην μετώπῳ· καὶ δῆθεν ἄχρι καὶ νῦν ἔρωτος οὐ πέπαυμαι.

1029. PARDONS.
Those ends in war the best contentment bring,
Whose peace is made up with a pardoning.
TACIT., *Annal.* xii. 19: Bellorum egregios fines, quoties ignoscendo transigatur.

1033. STUDIES TO BE SUPPORTED.
Studies themselves will languish and decay,
When either price or praise is ta'en away.
TACIT., *Ann.* xi. 7: Sublatis studiorum pretiis, etiam studia peritura.

1038. MODERATION.
Who loves too much, too much the loved will hate.
Cp. Amnon and Tamar (2 *Samuel*, xiii. 2, 15): A. fell sick for his sister T. . . . A. hated her exceedingly. And Angelo (in B. JONSON, *The Case is Altered*, v. 3): 'You scornful baggage! I loved thee not so much but now I hate thee!'

1045. COMFORT IN CALAMITY.
'Tis no discomfort in the world, to fall
When the great Crack not crushes one, but all.
SENEC., *de Provid.* 5: Grande solatium est, cum universo rapi. Id. *Nat. Quaest.* vi. 2, s. fin.: Si cadendum est, cadam orbe concusso. . . . Ingens solatium est . . . CLAUDIAN, *in Rufin.* v. 19: Everso juvat orbe mori; solatia letho Exitium commune dabit.

1057. THE MORE MIGHTY THE MORE MERCIFUL.
Who may do most, does least; the bravest will
Shew mercy there, where they have power to kill.
PUBL. SYR.: Nocere posse et nolle, laus amplissima est.

1061. ON FORTUNE.
. . . *She can but spoil me of my means, not mind.*
BURTON, II. iii. 3: Fortune . . . she can take away my means, but not my mind.

1067. GENTLENESS.
That prince must govern with a gentle hand,
Who will have love comply with his command.
SENEC., *de Clem.* i. 24: Remissius imperanti melius paretur. [LODGE: He that governeth more mildely, is obeyed more willingly.]

1071. TO THE HONOURED MASTER ENDYMION PORTER.
When to thy porch I come, and ravish'd see
The state of poets there attending thee.
WEBSTER, *Lines to T. Heywood* [1612]: What a full state of poets have you cited, To judge your cause!

1074. OBEDIENCE.
No man so well a kingdom rules as he
Who hath himself obey'd the sovereignty.
SENEC., *de Ira*, xv. 4: Nemo regere potest nisi qui et regi. Cp. SOLON., *ap.* DIOG. LAERT. I. ii. 12: Ἄρχε πρῶτον μαθὼν ἄρχεσθαι.

1099. *They praise the sumpter, and not him.* Cp. MARTIAL, VI. xlviii. 2: Non tu, Pomponi, coena diserta tua est.

1121. DISTRUST.
'Tis Wisdom's part, to doubt a faithful friend.
OVID, *Art. Am.* i. 754: Quos credis fidos effuge; tutus eris. Cognatum fratrem que cave, carum que sodalem.

'Noble Numbers.'

23. GOD IS ONE.
GOD . . . is said to be most One.
S. BERNARD, *de Considerat.* v. 7 [*ap.* BUXTORF., *Lex.* s.v. Unissimus]: Tam simplex Deus quam unus est. Est autem unus et quomodo aliud nihil. Si dici possit, unissimus est. Bp. DAVENANT, *Determ. Quaestt.* [a. 1639], xxiv. *p.* 113: Rem unitissime unam essentiam scilicet divinam.

50. NONE TRULY HAPPY HERE.
No man is blest through every part.
HORAT., *Carm.* II. xvi. 27: Nihil est ab omni parte beatum.

72. TO HIS CONSCIENCE.
Gifts blind the wise.
Exod. xxiii. 8: A gift blindeth the wise (*Deuter.* xvi. 19). *Ecclus.* xx. 29: Gifts blind the eyes of the wise.

83. THE DIRGE OF JEPHTHAH'S DAUGHTER.

St. v.: *The cure was worse than the disease.*

BURTON II. iii. 1, § 2, s. fin.: Excessit medicina malum, the physic is more troublesome than the disease,—so he complained in the poet ( ).

85. SINS LOATHED, AND YET LOVED.

Shame checks our first attempts; but then 'tis proved,
Sins first disliked are after that belov'd.

TACIT., *Agric.* 3: Invisa primo desidia postremo amatur. Cp. DANIEL, *Complaint of Rosamond, st.* 65: For Nature checks a new attempt with loathing; But use of sin doth make it seem as nothing.

89. HUMILITY.

Humble we must be, . . . Grace is increasèd by humility.

James iv. 6; 1 Peter v. 5 [*from Prov.* iii. 34]: GOD giveth grace unto the humble.

94. GOD TO BE FIRST SERVED.

Honour thy parents; but good manners call
Thee to adore thy GOD the first of all.

MENANDER: Θεὸν πρωτίμα, δεύτερον τοὺς σοὺς γονεῖς.

97. THE NEW YEAR'S GIFT, ETC.

His . . . dove-like eyes.

Of the infant JESUS. In *Hesper.* 92,—characteristically—of 'two Cupids': their dove-like eyes. From *Song of Solomon*, v. 12: His eyes are as the eyes of doves. *Ibid.* i. 15: Thou hast doves' eyes.

101. EVIL. 173. SIN.

Evil no nature hath; the loss of good
Is that which gives to sin a livelihood.
. . . Sin no existence,—nature none—it hath,
Or good at all (as learn'd Aquinas saith).

AQUIN., *c. Gentes*, iii. 7: Nulla essentia est secundum se mala. . . . Privatio non est aliqua essentia.

104. TO HIS DEAR GOD.

What may conduce
To my most healthful use,
Almighty GOD, me grant;
But that, or this,
That hurtful is,
Deny Thy suppliant.

Poeta ap. PLATON., *Alcib.* 2^us. § 9: Ζεῦ βασιλεῦ, τὰ μὲν ἔσθλὰ, καὶ εὐχομένοις καὶ ἀνεύκτοις *Αμμι δίδου, τὰ δὲ δεινὰ * καὶ εὐχομένοις ἀπαλίξειν.† [In *Anthol. Pal.* x. 108, *λυγρὰ . . . †ἀπερύκοις.]

133. COMING TO CHRIST.

To him who longs . . .,
Celerity even itself is slow.

PUBL. SYR., Etiam celeritas in desiderio mora est.

151. GOD'S HANDS.

GOD'S hands are round and smooth, that gifts may fall
Freely from them, and hold none back at all.

CAUSSIN, *Holy Court* (translated by T. H.,), 38: In the Canticles (v. 14) the hands of the Spouse [are] compared to golden globes, . . . to denote to us the munificence of GOD. . . . His hands are globes made round, . . . they are smooth, neat, polite, to powre, without stay, good turns upon men; they alwayes empty themselves, and are alwayes replenished, for they are filled with a sea of liberality.

157. MONTES SCRIPTURARUM.

The Mountains of the Scriptures are (some say)
Moses and Jesus callèd Joshua:
The Prophets, Mountains of the Old are meant;
Th' Apostles, Mounts of the New Testament.

HIERONYMUS [St JEROME], *in Naüm, c.* iii. s. fin.: Ibit ad Montes Scripturarum; ibi inveniet montes MOSEN, JESUM filium Nave; montes Prophetas; Montes Novi Testamenti Apostolos. . . .

164. HEAVEN.

Heaven is most fair; but fairer He
That made that fairest canopy.

BURTON (III. iv. 1, § 1) quotes ( ): Coelum pulchrum; sed pulchrior coeli fabricator.

173. *See on* 101.

198. THIS AND THE NEXT WORLD..

GOD hath this world for many made, 'tis true;
But He hath made the world to come for few.

2 *Esdras*, viii. 1: The most High hath made this world for many, but the world to come for few.

213. GOD'S PRICE, AND MAN'S PRICE.

GOD bought man here with His heart's blood expense;
And man sold GOD here for base thirty pence.

G. FLETCHER, *Christ's Triumph over Death, st.* xxvi.: How dearly GOD

His servant buys! For GOD His man at His own blood doth hold; And man his GOD for thirty pence hath sold.

220. PRESCIENCE.
GOD's prescience makes none sinful.
Bp. DAVENANT, *Determ. Quaestt.* [a. 1639] xxv.: Praescientia divina non erat causa lapsus humani.

228. . . . A TRUE LENT.
A paraphrase of *Isaiah, ch.* lviii.

249. THE NUMBER OF TWO.
GOD hates the dual number, being known
The luckless number of divisiòn:
And when He bless'd each several day, whereon
He did His curious operatiòn,—
'Tis never read there (as the Fathers say),
GOD bless'd His work done on the second day.
CARYL (*on Job*), *ap.* SPENCER, *Storehouse*, p. 474: The Rabbines have a conceit why, after the work of the second day was finished, God beholding what He had done did not add any approbation to it. . . . Because then was the first disunion, that made the first '2nd' that ever was. All before was *one*, sub unissimo DEO, under the one-most God. [*See on* 23, *supra.*]

263. GOOD FRIDAY: REX TRAGICUS, ETC.—
The rude, Th' inconstant . . . multitude.
BURTON, III. vi. 1, § 2: A rude, inconstant multitude.

RESTORATION DRAMA.

A LECTURE DELIVERED AT TOYNBEE HALL.

IT is a sure and a happy instinct which has led men, in all ages, from Solomon down to the leader writer of the *Daily Chronicle*, to select some authoritative text upon which to base their reflections; and in this proper spirit I wish to refer at the outset of these remarks to what is perhaps the most famous piece of criticism ever uttered upon the dramatists of the later seventeenth century. "The Fainalls and the Mirabells," says Lamb in his essay on the Artificial Comedy of the Last Century, "the Dorimants and the Lady Touchwoods in their own sphere, do not offend any moral sense; in fact they do not appeal to it at all. They seem engaged in their proper element. They break through no laws or conscientious restraints. They know of none. They have got out of Christendom into the land—what shall I call it?—of Cuckoldry—the Utopia of gallantry, where pleasure is duty and the manners perfect freedom. It is altogether a speculative scene of things which has no reference whatever to the world that is. No good person can be justly offended as a spectator, because no good person suffers on the stage." Now these words have coloured practically the whole of subsequent criticism upon the plays of this time. They give the opinion of one of our greatest dramatic critics, and they are true. But truth may mislead by being too brilliant and too narrow in its illumination. The bull's-eye lantern held by the insidious burglar or the avenging policeman will help you but little to see the kindliness depicted on his features. And it is the fate of epigram to illuminate but one half of a situation, and that not always the more desirable. It is true enough that no good person should be offended as a spectator of Restoration Drama—indeed the playwrights were always saying so themselves—but it is the reason which seems unconvincing or at least insufficient:—"because no good person suffers on the stage." The fact is one cannot speak even of all the Restoration Comedy, let alone the Tragedy, in any terms which will apply to it *en bloc*, for in the forty or fifty years which succeeded the Restoration there were several kinds of comic play written. The comedies of Tatham are very different from those of Dryden and those of Dryden from the work of Congreve and his school, some of whom, notably Farquhar, show considerable divergence from the theory and practice of their master.

It is not my intention to spend much time over the tragedies, for in spite of the complexities of some of their plots (I have never yet been able to make out what the Conquest of Granada is all about)—in spite of the splendid courage of Almanzor, who slays his hundreds in three short hours without turning a hair, and quails at nothing, not even the ghost of his mother though that would have been excusable—in spite

of some very fine lines here and there such as:—

"My love's my soul and that from fate is free
'Tis that unchanged and deathless part of me,"

it is difficult to take the heroic drama of the time very seriously, or to find it much more convincing than Parthenissa or the deeds of Artamenes in the 'Grand Cyrus' who finishes off his cool 10,000 instead of the paltry hundreds of Dryden's Spanish hero.

One comes near to being bribed and corrupted when one reads the sentiments of such a splendid fellow as Maximin in 'Tyrannic Love,' who thus addresses his gods for disturbing his domestic affairs:—

"What had the gods to do with me or mine?
Did I molest your heaven?
Why should you then make Maximin your foe,
Who paid you tribute which he need not do?
Your altars I with smoke of rams did crown
For which you leaned your hungry nostrils down
All daily gaping for your incense there
More than your sun could draw you in a year,
And you for this these plagues on me have sent.
But by the gods (by Maximin I meant)
Henceforth I and my world
Hostility with you and yours declare.
Look to it gods! for you the aggressors are,
Keep you your rain and sunshine in your skies
And I'll keep back my flame and sacrifice.
Your trade of heaven shall soon be at a stand
And all your goods lie dead upon your hand."
Act V. Sc. i.

Such select pieces of heroic indignation at unwarrantable interference are not sufficient in themselves to make a character convincing, and the final scene between the Emperor and an aggrieved follower, Placidius, who stabs him, in which the Royal Martyr is discovered sitting upon the prostrate body of his assailant and giving him spasmodic digs in the liver with his dagger is scarcely more so. "Oh I am gone," cries Placidius, rather naturally. "And after thee I go," answers the indignant potentate,

Revenging still and following ev'n to the other world my blow
And shoving back this earth on which I sit
I'll mount and scatter all the gods I hit."
[*Stabs him again.*
Curtain!

This play, as you will have gathered, is one of those earlier ones of Dryden in which he discarded the use of blank verse and adopted the heroic rimed couplet in imitation of the French heroic alexandrine, a practice which he defends in his famous "Essay on Dramatic Poesie" and to which he adhered for some fourteen years. One of his chief opponents in this matter was Sir Robert Howard, his brother-in-law, and both discuss the question upon general and *a priori* grounds with considerable zeal and one at least with some acrimony.

Had Dryden's courtesy allowed him to quote a few lines from one of his opponent's plays, he would have justified the attempt to break away from an effete tradition far better than by all his arguments. Howard was no doubt right in theory but in view of such lines as the following, which are a fair average specimen of the blank-verse then being written, one feels that the victory lies with him who gave the worse reason:—

"But I forget.—My dearest Niece
You shall perceive that neither my concerns
Nor passion hinder my just care of thee,
My best Samira.
I have provided such a fortune for you;
Nay, start not at it. . . .
'Tis the young Heir, young Brancadoro,
This day he comes to visit thee,
We'll quickly make it up. . . .
Come, good Nephew, I have much to do;
Within I'll tell thee all my mind."
The Surprisal, Act I. Sc. i.

Howard, however, had the good taste to follow the fashion Dryden set under protest, "though," as he truly remarks, "very far off." Aristotle's theories and the practice of the ancients had been mercilessly bandied about during the course of this little controversy, but no one dared—not even Dryden—to exercise that reserve upon the stage which the Greeks always showed in the presentation of a tragic action. The public, who during the Commonwealth had looked on unmoved at the massacre of the Irish women after Naseby and the atrocities of Drogheda and the whole Irish campaign, were little likely to seek or to find any *καθαρσις* of their emotions in the announcement of a death by a messenger, or even in that modified realism which led to the putting out of Gloucester's eyes at the *back* of the scene. The curtain fell, as a rule, on a stage strewn with corpses and reeking with gore in the heroic tragedy, and the last plays of this kind which Dryden produced, when he had long given up the use of rhyme, are as vulgar in this respect as they are ludicrous. This is how Cleomenes, the Spartan hero, finds peace. There has been a fierce battle before the spectators' eyes between the Spartans and the Egyptians, who have been driven back. Cleonides, the young son of Cleomenes, has been left behind, as also has Coenus, the villain of the play:—

Coenus. This was well watch'd; the Boy is left unguarded. [*Thrusts at* Cleonides *behind.*
Cleonides. Oh! I am slain by treason;
Revenge me, royal Father!

Re-enter Cleomenes.

Cleomenes. 'Twas sure his voice:
Too sure: Pity and Rage
Distract my soul: But rage will first be served.
[*Runs at* Coenus *and kills him.*
There's Justice for myself and for my son!

. . . . . .

Cleon. O Traytor Coenus! what's become of him?
Cleom. Look! there he lies.
Cleon. I'm glad on't;
Forgive me, Heaven: I hope 'tis no offence
To say I am glad, because he kill'd me basely.
Still I grow fainter: Hold me, hold me, Father.
Cleom. Cheer up, and thou shalt live.
Cleon. No, I'm just dying.
Cleom. What shall I lose?
Cleon. A boy: That's all.

. . . . . .

I go; and when you come pray find me out,
And own me for your son. [*Dies.*

Enter Pantheus (*a favourite of* Cleomenes) *and* Cleanthes (*friend of* Cleomenes).

Cleom. All's lost for which I once desir'd to live.

Yet the Egyptians have been defeated!

Pantheus. Come to our business then: Be speedy, Sir,
And give the word; I'll be the first to charge
The grim Foe, Death.

One wonders at first whom Pantheus intends to charge, for not a solitary Egyptian is to be seen, as Cleomenes truly remarks; but we are not left long in doubt:—

Cleom. Fortune, thou hast reduc'd me very low,
To do the drudgery of Fate myself!
What, not one brave Egyptian! not one worthy
To do me manly right in single combat?

Cleanthes here strikes in to relieve his depression:—

The Gods at last are kind,
And have provided you a Sword that's worthy
To match your own: 'Tis an Egyptian's too.
Cleom. Is there that hidden treasure in thy Country?
The Gods be praised—for such a Foe I want.
Cleanthes. Not such a Foe for such a Friend am I;
I would fall first for fear I should survive you,
And pull you after to make sure of Death
To be your undivided Friend for ever.
Cleom. Then enter we into each others Breasts.
'Tis a sharp passage—yet a kind one too.
But, to prevent the blind mistake of Swords,
Both thrust at once, and home, and at our Hearts.
Let neither stand on guard, but let our Bosoms
Lie open to each other in our Death
As in our life they were. [*They kiss.*

This neat contrivance, however, will not suit Pantheus, the third friend. He protests: "And where's my part? You shut me out like Churls, while you devour the Feast of Death betwixt you."

Cleom. (who, though depressed himself, is good at encouraging others). Cheer up thy Soul, and thou shalt die, Pantheus,
But in thy turn: There's Death enough for all.
But, as I am thy Master, wait my leisure,
And honestly compose my limbs to Rest,
Then serve thyself.—Now, are you ready, Friend?
Cleanthes. I am.
Cleom. Then this to our next happy meeting.
[*They both push together, then stagger backwards, and fall together in each others' arms.*

Pantheus coolly remarks:—

So, this was well performed and soon dispatched;
Both sound asleep already.
. . . This is my place,
Just at my master's feet.—Guard him, ye Gods,
And save his sacred Corpse from publick shame.
[*He falls on his sword and dies.*
Cleomenes, Act V. Sc. ii.

So when the Egyptians returned they found five corpses on the stage, and the curtain fell amidst the applause of the groundlings.

Enough has probably been said to prove the unreality of the Restoration heroic tragedy. It is indeed far more 'artificial' than the comedy to which Lamb gave that epithet. Yet were one to make any generalisation on these data about the tragic drama of the Restoration as a whole, one would go far astray. The work of Otway, who was producing plays between 1675 and 1683, is very different from all this, and so are the *Tragedies bourgeoises* by George Barnwell (1730), and 'The Fatal Curiosity' (1737) by his younger follower, George Lillo. In the 'Orphan,' and even in 'Venice Preserved,' there is none of that brain-addling complexity of plot which marks the heroic drama; there is no rhyme, there are no royal martyrs or imperial lovers—for the duke in 'Venice Preserved' has a very second-rate rôle, and the loving and conspiring is all done by a middle-class conspirator, Jaffier, and his fellows. The 'Orphan' marks still further reaction from the Dryden models. This tragic story of the love of two brothers for the same pure and beautiful girl is unutterably gloomy and even horrible; still Scott has truly remarked that Otway's scenes of passion "rival, and sometimes excel, those of Shakespeare; more tears have been shed probably for the sorrows of Belvidera and Monimia than for those of Juliet and Desdemona." The last words of Monimia to her passionate, weak, and irresolute husband will be sufficient indication that we are here on very different ground:—

"When I'm laid low i' the grave, and quite forgotten,
Mayst thou be happy in a fairer bride!
But none can ever love thee like Monimia.
When I am dead,—as presently I shall be,
For the grim tyrant grasps my heart already,—
Speak well of me; and if thou find ill tongues
Too busy with my fame, don't hear me wronged;
'Twill be a noble justice to the memory
Of a poor wretch once honoured with thy love.
How my head swims!—'tis very dark. Good night!"
[*Dies.*
The Orphan, Act V. Sc. ii.

Here is none of the extravagance, none of that constant underlining, which is the chief source of Dryden's bathos, and is the sole cause that no one now reads Lee. The days of Charles II. did not offer a suitable soil for the growth of that 'tenderness' which is Otway's best quality. The atmosphere of the time was intellectual, critical, and satiric, and it was peculiarly depressing to those more sentimental and serious-tempered men like Otway, who require an imaginative but a wholesome and exhilarating environment if their fancies are not to grow morbid and *exalté*. It was the same blight which mortified the core of Richardson's sentiment somewhat later, and has relegated the works of two geniuses to the shelves of those who talk about books instead of reading them, while they would otherwise stand among the books of those who read them without talking about them. It was doubtless this thought which led Taine, in claiming for Otway a place beside Shakespeare, to add, "Il ne lui manque que de naître cent ans plus tôt."

The Comedy of this period is to be taken far more seriously than even the best of the Tragedy, for Comedy as it was understood by the playwrights of the time was the intimate expression of the cultured and educated classes. Let me emphasise one or two aspects of life and thought in the days when the bells of London were crashing their welcome to the son of the man whom the citizens had watched to his death with something more than mere indifference. The supporters of the royal house had spent some ten years in exile under conditions of hardship, poverty, and even danger, which were none the less galling because their master was the nominal guest of the French court just at the period when Louis XIV. was collecting around him all the wealth and wisdom, all the beauty and wit of France. It is not easy to be a poor man in the midst of a brilliant society at any time. It is specially hard for men who once have been the wits of their own *salons* to be placed, as these men were, and to feel any very glowing enthusiasm for a life of hard work and puritanical virtue. What sympathy could Sir George Etherege have felt for the ordinances which abolished the theatre or restricted the drama to private performances at Rutland House, after he had seen the greatest modern playwright since Shakespeare produce his first comedy *L'Etourdi* in 1653, and had seen him rise to highest fame with '*Le Dépit Amoureux*' (1654), and '*Les Précieuses ridicules*' (1659). It must have been a bitter-sweet delight to men of culture and artistic sense to be present at the first nights of such plays—to have come away from the theatre flushed with enthusiasm and swearing very probably with sufficiently emphatic language "to alter all that" if ever they returned to England. When they did return they longed for a life of peace and quiet and enjoyment, and they hated questions of morality—they were only too willing to believe—they and those friends of theirs who had lived through the time of repression in England—that casuistry was another name for hypocrisy.

The society of London and the Court after 1660 was a bohemian and artistic one. Never before or since, I imagine, have the people of quality had so real an interest in art as in those days—never has the '*haut monde*' delighted to honour artists with so much sincerity—with so little attempt to exploit them. The manners of society must not be judged from too narrow a standpoint. The people that erects Brobdignagian cake ornaments to its departed princes dubs on the same day its most prominent actor and its best soda-manufacturer with a knighthood. The fine ladies of the Restoration took Kinaston in their coaches to drive in St James' Park after the play, dressed in the women's garments he had just appeared in. Charles II., and his brother sent their coronation-robes to Bellarton and Leigh to use as stage-properties. We are more discreet now, for have we not our Steads and our Laboucheres.

If the society of that day was artistic it was also highly intellectual and little sentimental. It was the seventeenth century which saw the foundation of the Royal Society, of modern science and modern psychology, but it also gave birth to the modern art of history-writing and indirectly to the modern interviewer, the society rag and, worst of all, that incubus that grows by what it feeds on, the modern autobiographer and writer of his own reminiscences. For Clarendon wrote his History of the Great Rebellion; Defoe's imagination invented the delightful art of tittle-tattle in the 'Scandal Club' for his *Review* (1704); Lord Herbert of Cherbury wrote his own life, and Pepys delighted to masque in cipher as a gay old rip. It was an age which cared more for fact than for all the imagination of Ariel or Gloriana. It was the age of Vandyke, Sir Godfrey Kneller, and Sir Peter Lely—of Butler's 'Characters,' of Dryden's 'MacFlecknoe,' of Bunyan's 'Christian,' of Hudibras and his squire Ralph—the age,

in a word, of portraiture—serious, flattering (sometimes), moral and satiric often. Here we are at the very fountainhead of modern realism, at the birth of all those powers which made the modern novel possible, as Professor Raleigh has so brilliantly pointed out. One certainly would not expect the comedy of such an age to be unreal and artificial—to be pardonable for its offences against good taste, only because, forsooth, it had no true relation to actual life. Indeed, if by Restoration Comedy is meant the work of Etherege, and Wycherly, and Congreve, and Vanbrugh, and Farquhar, it is none of these things—it is intensely realistic. It began laboriously and dully in the attempt to make the Roundhead and all his works ridiculous, with infinitely less wit than Butler had at his command, but with the same desire to have the laugh for which they had been waiting for ten years. And their laugh was the last. Such are the plays of Tatham with his ponderous, awkward pounding of Lambert and his mean-souled ambitious wife who hoped to fill the post that disappeared with Cromwell. The only scenes at all good in 'The Rump: or The Mirrour of the Late Times,' acted 1660, with great success, are those in which the would-be Lady Lambert tries to train her maid into becoming subservience to the wife of the would-be Lord Protector. Men had literally forgotten how a play should go on the stage, and they had to start again with such rambling chronicle-histories as this and the "Siege of Rhodes." Sir Robert Howard's 'Committee' is a more skilful attempt in the same direction. There is plenty of hard hitting, but the scene in which Ruth ironically coaches the puritan Abel how to woo a Cavalier lass and his blundering reproduction of it are funny enough.

Ruth. Now Brother Abel.
Abel. Now Sister Ruth?
Ruth. Hitherto he observes me punctually, [*Aside*
Have you a months mind to this
Gentlewoman Mistress Arbella?
Abel. I have not known her a week yet.
Ruth. O cry you mercy good brother Abel.
Well, to begin then, you must alter your posture,
And by your grave and high demeanor make your self
Appear a hole above Obadiah; lest your Mistress
Should take you for such another scribble scrabble as he is,
And always hold up your head as if it were
Bolster'd up with high matters, your hands joyn'd
Flat together, projecting a little beyond the rest of your
Body as ready to separate when you begin to open.
Abel. Must I go apace or softly?
Ruth. O gravely by all means, as if you were loaded
With weighty considerations, so.—Very well.
Now to apply our prescription; Suppose now that I
Were your Mistress Arbella, and meet you by
Accident; keep your posture so, and when you come
Just to me, start like a Horse that has spy'd
Something on one side of him, and give a little gird
Out of the way on a suddain; declaring that you
Did not see her before, by reason of your deep
Contemplations: then you must speak, let's hear.
Abel. God save you Mistress.
Ruth. O fie man, you shou'd begin thus, Pardon
Mistress my profound contemplations, in which I was so
Buried that I did not see you; And then as she answers, proceed.
I know what she'll say, I am so used to her.
Abel. This will do well if I forget it not.
Ruth. Well try once.
Abel. Pardon Mistress my profound Contemplations,
In which I was so hid, that you could not see me.
Ruth. Better sport then I expected, [*Aside.*
Very well done, you'r perfect: then she will answer,
Sir, I suppose you are so busied with State affairs,
That it may well hinder you from taking notice
Of anything below them.
Abel. No forsooth, I have some profound
Contemplations, but no State Affairs.
Ruth. O fie man, you must confess, that the weighty
Affairs of State lie heavy upon you; but 'tis a burthen
You must bear, and then shrug your shoulders.
Abel. Must I say so, I am afraid my Mother will be angry,
For she takes all the State matters upon her self.
Ruth. Pish, did she not charge you to be rul'd by me;
Why man, Arbella will never have you;
If she be not made believe you can do great matters
With Parliament men, and Committee men;
How should she hope for any good
By you else in her composition.
Abel. I apprehend you now, I shall observe.
Ruth. 'Tis well at this time, I'll say no more;
Put yourself in your posture so;
Now go look your Mistress;
I'll warrant you the Town's our own.
Abel. I go.

Act. I. Sc. i.

But the comic dramatist soon learnt to do something better than this. The comedies of Dryden, good as some of them are in their way, may be quickly dismissed. They contributed little to the production of a Congreve or a Farquhar, they followed for the most part a tradition as wrong as that which tempted the author of MacFlecknoe to turn Paradise Lost into an opera. Most of Dryden's comedies are called tragi-comedies, by which is not implied that intimate fusion of the tragic and comic found in the church scene of 'Much Ado,' but a mechanical mixture of a tragic plot of intrigue (of the same intricate Spanish description found in his tragedies), and profoundly uninteresting at that, with a light underplot of fashionable flirtation, sparkling dialogue, and lighthearted irony, which one is never quite sure is not cynicism instead of satire. The serious parts of his best comedy, 'Secret Love, or the Maiden Queen,' are as artificial and

unconvincing as you will; and that pretty 'light o' love' pair, Celadon and Florimel, constitute all our interest in a play which made and marred the reputation of charming Nell Gwynne. Dryden was fond of introducing such couples—in one play ('Marriage à la Mode') there are *four*—and this is his only really original contribution to pure comedy of manners—the comedy of unmistakable satire. Rodophil and Doralice are a fashionable married pair who have not exhausted their mutual affection, but are of opinion that their characters will be quite gone if they remain faithful any longer. So Rodophil lays siege to Melantha, who is intended, though he doesn't know it, for his friend Palamede, while Palamede, deeply distressed at the idea of matrimony, devotes himself to Doralice, and so on till all comes right; a plot used more than once afterwards, as, indeed, was a scene in 'Secret Love,' where Celadon and Florimel strike a definite treaty of conditions before marriage as to the freedom each party is to be allowed after. Dryden touched this off lightly and effectively; in the hands of Sedley, in 'Bellamira,' it is dull and coarse, though in Congreve's scene between Mirabel and Millamant it reaches an originality all his own—a combination of raillery, wit, and satire quite unparalleled.

The knowledge of play-construction came from France, and was shown by Sir George Etherege, who had actually seen the plays of Molière acted. In Paris he learnt that the Comedy of Humours was no longer possible. It was not a personified abstraction that men wanted, but a typical person; and real flesh and blood tints could only be attained by studying from the living model. So Etherege came back to England determined to study from the life, and he began very naturally, as every other artist was doing, with portraiture. It was some time before he or his followers learnt that in comedy of such a kind there is no room for the tragic vein. The value of the 'Comical Revenge'—its significance in the history of the drama, lay in its portraiture and in the evident influence upon it of plays like *Le Dépit Amoureux* and *L'Etourdi*. Sir Frederick Frollick is a portrait of Etherege himself. He can fight well enough at need—he is a finished fop—he affects to care nothing for the society of his friends, and he spends hours at his toilet. "There never was a girl more humoursome nor tedious in the dressing of her baby," we are told. The tragedy in the play is of no value—high love, jaundiced jealousies, and a tremendous duel *au fricandeau de* Dryden—interrupted by Puritan villains—of course villains!

'She would if she could' is a decided advance on this. Lady Cockwood is a female Tartuffe—a person of loud pretensions in religion, who demands respect and devotion for her piety, and is all the time engaged in a disgraceful intrigue. Here one hears the first clear note of satire on the manners of the day. This was to be followed in good time by the "mutton-fisted" blows of Wycherley and the rapier thrusts of Congreve. But Etherege had learnt more than satire—he was the first man to know how to manage an effective *mise-en-scene*. He put the fashionable streets and parks of London on the stage—he anticipated such scenes as those of an 'Ideal Husband' by some 200 years. The London of that day was very different from now. St James' Street was a kind of country road, with grass and gravel paths leading down from Piccadilly to St James' Park, which at that time included the Green Park. The Mall had just been made by Charles II. as a fashionable drive—there were a few smart shops in St James' Street, up and down which the fashionable folk held their church and week-day parade, and somewhere on the west side of the street was the house of that fine old turn-coat Waller, who rivalled the Vicar of Bray, and whom not to know was not to be in society. The third act of 'She would if she could' is full of colour and realism. The curtain rises, and Mrs Trinkett is seen sitting in the door of her shop in the New Exchange, a kind of Burlington Arcade, more like the fashionable booths of Baden-Baden than anything else. She is inviting the fashionable folk to walk in—"what d'ye buy? What d'ye lack, gentlemen? Gloves, ribbands, and essences?—ribbands, gloves, and essences." But she has more serious business afoot, for under cover of selling "fashionable toys to keep the ladies in countenance at a play or in the park," she passes letters or makes *rendez-vous* for people of quality. The young gallants are crowding round her shop or ogling the ladies — some of them having their eye-brows and periwigs scented "with a little essence of oranges or jessamine." Then off the chief characters go in a coach to the Bear in Drury Lane for a dance, and once more the stage is a-flutter with a realistic scene of colour and light—the dark tones of rich blue velvet coats lightened with the glitter of sword-hilts, throwing up the flaunting taffetas in sky-blue, pink, and flame worn by the damsels who sway and turn gracefully in the slow rhythm of a minuet.

Etherege's third play, 'The Man of Mode,' has *no* plot, but it is brilliantly written, and is full of characterisation. But here again all the chief men are portraits. In the short scenes that follow it is not artificial unreal life you look at, but the conversation of Lord Rochester (Dorimant), who summed up life as he saw it in the couplet—

" Our sphere of action is Life's Happiness,
And he who thinks beyond thinks like an Ass,"

the quips of Sir Charles Sedley (Medley), Dryden's friend, and the affectations of Sir Fopling Flutter (Beau Hewitt), " the freshest fool in town."

Medley. Dorimant my Life, my Joy, my darling Sin—how dost thou ?

Handy. You love to have your Clothes hung just, Sir.

Dor. I love to be well-dress'd, Sir ; and think it no Scandal to my Understanding.

Handy. Will you use the Essence, or Orange-flower Water ?

Dor. I will smell as I do to-day, no Offence to the Lady's Noses.

Handy. Your Pleasure, Sir.

Dor. That a Man's Excellency shou'd lye in neatly Tying of a Ribbond or a Cravat ! How careful's Nature in furnishing the World with necessary Coxcombs ?

Bellair. That's a mighty pretty Suit of yours, Dorimant.

Dor. I am glad't has your Approbation.

Bell. No Man in Town has a better Fancy in his Cloaths than you have.

Dor. You will make me have an Opinion of my Genius.

Medley. There is a great Critick, I hear, in these Matters lately arriv'd piping hot from Paris.

Bell. Sir Fopling Flutter, you mean.

Med. The same.

Bell. He thinks himself the pattern of Modern Gallantry.

Dor. He is indeed the pattern of Modern Foppery.

Med. He was yesterday at the Play with a Pair of Gloves up to his Elbows and a Periwig more exactly Curl'd than a Lady's Head newly dress'd for a Ball.

Bell. What a pretty Lisp he has !

Dor. Ho ! that he affects in Imitation of the People of Quality in France.

Med. His Head stands for the most part on one side, and his Looks are more languishing than a Lady's when she lolls at stretch in her Couch, or leans her Head Carelessly against the side of a Box i' the Play-house.

Dor. He is a person indeed of great acquir'd Follies.

Med. He is like many others, beholding to his Education for making him so eminent a Cox-comb ; many a Fool had been lost to the World, had their indulgent Parents wisely bestowed neither learning nor good breeding on 'em.

This is curiously like much modern paradox. Sir Fopling is talked about for two acts but never seen, till at last when curiosity has been raised to fever heat the splendid creature appears.

Lady Townley. Wit, I perceive, has more power over you than brandy, Sir Fopling, else you would not have let this lady stand so long neglected.

Sir Fopling (*to Emilia*). A thousand pardons, madam ! Some civilities, one of course upon the meeting of a long absent friend. The éclat of so much beauty, I confess, ought to have charmed me sooner.

Emilia. The *brilliant* of so much good language, sir, has much more power than the little beauty I can boast.

Sir Fop. I never saw anything prettier than this high work on your point d'Espagne.

Emilia. 'Tis not so rich as point de Venise.

Sir Fop. Not altogether, but looks cooler, and is more proper for the season. Dorimant, is not that Medley ?

Dorim. The same sir !

Sir Fop. Forgive me, sir, in this embarras of civilities. I could not come to have you in my arms sooner. You understand an equipage, the best of any man in town I hear.

Lady Town. He's very fine (*looking at Sir Fop*).

Emilia. Extreme proper !

Sir Fop. O, a slight suit I had made to appear in at my first arrival—not worthy your admiration, ladies.

Dorim. The pantaloon is very well mounted.

Sir Fop. The tassels are new and pretty.

Medley. I never saw a coat better cut.

Sir Fop. It makes me look long-waisted, and, I think, slender.

Lady Town. His gloves are well-fingered, large and graceful.

Sir Fop. I was always eminent for being *bien-gauté.*

Emilia. He must wear nothing but what are originals of the most famous hands in Paris !

Sir Fop. You are in the right, madam !

Lady Town. The suit ?

Sir Fop. Barroy.

Emilia. The garniture.

Sir Fop. Le Gras.

Medley. The shoes ?

Sir Fop. Piccat.

Dorim. The periwig ?

Sir Fop. Chedreux.

Lady Town. and Emilia (*together*). The gloves ?

Sir Fop. Orangerie (*he holds up his hands to them*). You know the smell, ladies ?

In this scene we are within hail of Congreve. The manner only needs further pointing and supporting by the wonderful rhythmic prose of the great English wit. The flavour of this is far more like the 'Brisk' and 'Witwond' scenes than like Molière. Etherege has been compared to " fine porcelain," and his figures do indeed remind one of the brilliantly clad, bright-faced, happy little ladies and gentlemen who stand for ever smiling beneath the china branches of a gilded oak in some Dresden candelabras. The figures are a little stiff, but any artificiality they have is that of the originals from which they are drawn, and any stiffness comes from the lack of skill in emphasising the essential and neglecting the accidental which characterises all early portrait painting.

It was reserved for Wycherley and Congreve to rise above the portrait to the type, and that type a satiric one. The fault of

Wycherley is, that he lacks the necessary lightness of touch. He is coarse, not because it is necessary for the satirist to be unsparing and free from sentiment (as it undoubtedly is necessary for him to be), but because he is vulgar-minded, and believes that his indignation will serve to make vice ridiculous; because he does not see that there is a limit to the kind of crime against which satire can effectively act. It is impossible to laugh the murderer out of his little foible—it is not possible to make, or at least, Wycherley does not succeed in making the traitor Varnish seem ridiculous; he is only hateful and contemptible. And the same remark applies to Congreve's Maskwell in the "Double-Dealer," one of his early plays. Congreve afterwards saw his mistake, Wycherley did not. The satire of Juvenal is unsuited to the stage, because we go to a comedy to laugh, and Wycherley took himself and the world too seriously—a fatal fault in the dramatic satirist. The following conversation about the stage and Wycherley's own dramas is no doubt intended as satiric, but it reads more like a passage from some philosophical dialogue 'de mulierum modestia' than a scene from a comedy.

Olivia. First, can anyone be call'd Beautiful that squints?

Lord Plausible. Her eyes languish a little, I own.

Novel. Languish! ha, ha!

Oliv. Languish! Then, for her Conduct, she was seen at the Country Wife after the first day. There's for you, my Lord.

Ld. Plaus. But, Madam, she was not seen to use her Fan all the Play long, turn aside her Head, or by a conscious blush discover more guilt than modesty.

Oliv. Very fine! Then you think a woman modest that sees the hideous Country Wife without blushing, or publishing her Detestation of it? D'ye hear him, Cousin?

Eliza. Yes; and am, I must confess, something of his opinion; and think that as an over-conscious Fool at a Play, by endeavouring to shew the Author's want of wit, exposes his own to more Censure; so may a lady call her own modesty in question, by publicly cavalling with the Poet's; for all those grimaces of Honour and artificial Modesty disparage a woman's real virtue, as much as the use of white and red does, the natural complexion; and you must use very very little, if you would have it thought your own.

Oliv. Then you would have a woman of Honour with passive looks, ears, and tongue, undergo all the hideous obscenity she hears at nasty Plays.

Eliz. Truly, I think a woman betrays her want of Modesty, by shewing it publicly in a Play-house, as much as a man does his want of courage by a quarrel there; for the truly modest and stout say least, and are least exceptious, especially in publick.

Oliv. O hideous! Cousin: This cannot be your opinion. But you are one of those who have the confidence to pardon the filthy Play.

Eliz. Why, what is there of ill in't, say you?

Oliv. O fie, fie, fie, would you put me to the blush anew? call all the blood into my face again? But to satisfy you then; first, the clandestine obscenity in the very Name of Horner.

Eliz. Truly, 'tis so hidden, I cannot find it out, I confess.

Oliv. O, horrid! Does it not give you the rank conception or Image of a goat, or Town-Bull, or a Satyr?

. . . . . .

Eliz. What then? I can think of a goat, a bull, or a Satyr, without any hurt.

Oliv. I; but, Cousin, one cannot stop there.

. . . . . .

Eliz. Nay, no farther, Cousin; we have enough of your comment on the Play, which will make me more asham'd than the Play itself.

Oliv. O! believe me, 'tis a filthy Play; and you may take my word for a filthy Play, as soon as another's. But the filthiest thing in that Play, or any other play, is——

Eliz. Pray keep it to yourself, if it be so.

Oliv. No, faith, you shall know it; I'm resolved to make you out of love with the play: I say, the leudest filthiest thing is his *China*; nay, I will never forgive the beastly Author his *China*. He has quite taken away the Reputation of poor *China* itself, and subdu'd the most innocent and pretty furniture of a lady's chamber; insomuch that I was fain to break all my defiled vessels. You see I have none left; nor you, I hope.

Eliz. You'll pardon me, I cannot think the worse of my *china* for that of the Play-House.

Oliv. Why, you will not keep any now, sure! 'Tis now as unfit an ornament for a ladies' Chamber, as the Pictures that come from Italy, and other hot countries; as appears by their nudities, which I always cover, or scratch out, wheresoe'er I find 'em. But *China*, out upon't, filthy *China*, nasty debauch'd *China*!

Eliz. All this will not put me out of conceit with China, nor the Play, which is acted to-day, or another of the same beastly Author's, as you call him, which I'll go see.

Oliv. You will not, sure! nay, you sha' not venture your reputation by going, and mine by leaving me alone with two men here; nay, you'll disoblige me for ever if—— [*Pulls her back.*

Eliz. I stay—your servant. [*Exit Eliza.*

The Plain Dealer, Act II. Sc. i.

Yet other playwrights learnt a good many hints from him. The chief interest of Jerry and Widow Blackacre with her perennial lawsuit in the "Plain Dealer" is the fact that they suggested the far finer humours of Tony Lumpkin and Mrs Hardcastle; while Novel was the first though imperfect representative of that line of pert and ridiculous coxcombs which includes Sir Fopling Flutter and Brisk, and culminates in Witwoud, "whose conversation," say his friends, "can never be approved, yet it is now and then to be endured. He has indeed one good quality, he is not exceptious; for he so passionately affects the reputation of understanding raillery that he will construe an affront into a jest; and call downright rudeness and ill-language satire and fire."

Witwoud. Afford me your compassion, my dears! pity me Fainall! Mirabell, pity me!

Mir. I do from my soul.
Fain. Why, what's the matter?
Wit. No letters for me, Betty?
Bet. Did not a messenger bring you one but now Sir?
Wit. Ay, but no other?
Bet. No, Sir.
Wit. That's hard, that's very hard.—A messenger! a mule, a beast of burden! he has brought me a letter from the fool, my brother, as heavy as a panegyric in a funeral sermon, or a copy of commendatory verses from one poet to another; and what's worse, 'tis as sure a fore-runner of the author as an epistle dedicatory.
Mir. A fool, and your brother, Witwoud!
Wit. Ay, ay, my half brother. My half brother he is, no nearer, upon honour.
Mir. Then 'tis possible he may be but half a fool.
Wit. Good, good, Mirabell, *le diable!* good, good; hang him, don't let's talk of him.—Fainall, how does your lady? Gad, I say anything in the world to get this fellow out of my head. I beg pardon that I should ask a man of pleasure, and the town, a question at once so foreign and domestic. But I talk like an old maid at a marriage; I don't know what I say: but she's the best woman in the world.

Way of the World, Act I. Sc. ii.

Yet Congreve himself only learned by experience the necessity for excluding the serious, and above all, the note of high passion from drama of this type. The tragedy of Lady Touchwood in 'The Double-Dealer' is treated seriously—indeed so well that one quite understands Congreve's attempt at the higher drama in 'The Mourning Bride'—but it is out of place. It throws the whole of the satiric irony of the other scenes out of perspective. And the intrigue is wearisome and puzzling. Plot was never stronger with Congreve than it was with Wycherley, whose plays persistently refuse to make any real progress till they are finished off in the last scene; but Congreve escaped the difficulty of his weakness in his later work by avoiding a plot altogether or reducing it to a minimum. Indeed, between the extreme intricacy of story on the one hand and complete absence of plot on the other, there is no body of drama which is so difficult to remember as this of the Restoration. In the 'Way of the World' there is another tragic situation—or, perhaps, one should say, a situation with great tragic possibilities—the hopeless love of old Lady Wishfort for the hero. Everything is done here however to emphasise the absurdity of her position, and though no actress of the present day could probably be found to resist the opportunity for well-meaning sentimentalising, and so spoiling the whole play, there is no doubt that Congreve meant the character satirically, if somewhat cynically. Possibly this was the reason that the play was damned, though it is, undoubtedly, Congreve's best. What can be more delightful than the perfectly well-bred impudence and *coqueterie* of Millamant. — She has been remonstrated with for being late:—

Mill. Mincing, what had I? why was I so long?
Mincing. O mem, your la'ship stayed to peruse a packet of letters.
Mill. O, ay, letters—I had letters—I am persecuted with letters—I hate letters. Nobody knows how to write letters, and yet one has 'em, one does not know why. They serve one to pin up one's hair.

Ibid., Act II. Sc. ii.

A Witwoud and Millamant would alone have made many a modern play.

Congreve's great qualities are lightness of touch in treating the foibles of society—a remarkable power of continuous irony and paradox, and an incomparable sense for rhythmical prose—of combined antithesis and balance. Paradox like the following occurs at every turn, not with a laborious preparation of some five minutes' conversation, as in Wycherley, or some modern writers that could be named:—

"Why, honour is a public enemy, and conscience a domestic thief, and he that would secure his pleasure must pay a tribute to one and go halves with t'other."

What could be finer than the speech Valentine makes to Angelica in 'Love for Love,' his most popular play. Valentine is feigning madness.

Tattle. Do you know me, Valentine?
Val. You? who are you? no, I hope not.
Tat. I am Jack Tattle, your friend.
Val. My friend? what to do? I am no married man, and thou canst not lie with my wife; I am very poor, and thou canst not borrow money of me; then what employment have I for a friend?
Tat. Ha! a good open speaker, and not to be trusted with a secret.
Angelica. Do you know me, Valentine?
Val. Oh, very well.
Ang. Who am I?
Val. You're a woman—one to whom Heaven gave beauty when it grafted roses on a brier. You are the reflection of Heaven in a pond, and he that leaps at you is sunk. You are all white, a sheet of lovely, spotless paper, when you first are born; but you are to be scrawled and blotted by every goose's quill. I know you; for I loved a woman, and loved her so long, that I found out a strange thing; I found out what a woman was good for.
Tat. Ay, prithee, what's that?
Val. Why, to keep a secret.
Tat. O Lord!
Val. O, exceeding good to keep a secret: for though she should tell, yet she is not to be believed.

Act IV. Sc. iii.

It comes, perhaps, by the curiously antithetical emotion of cynicism, rather too near to real passion for this kind of play: but it is very fine.

With Congreve the Restoration Drama reached its height. The work of Vanbrugh is very inferior to Congreve in brilliancy, is

far more careful of effect—more elaborated, with a better sense for situation. One type of character, at least, that of the tom-boy girl 'Hoyden,' he may be said to have created, and her name is often used by people who are quite innocent of her very naïve animalism. Occasionally one comes across phrases which give anyone acquainted with the modern worldly duke and duchesses of the stage, quite a start. A very little modification would suit this to a modern :—

"Look you, Amanda, you may build Castles in the Air, and fume and fret and grow thin and lean and pale and ugly if you please. But I tell you, no Man worth having is true to his Wife or *can* be true to his Wife, or ever was, or ever will be so."

The Relapse, Act III. Sc. ii.

With Farquhar the power of plot returns to the stage and plays like the 'Beaux' Stratagem' interest, not only for their satire, but for the story. There is plenty of action and even farce, as well as comedy, in the story of the two young spendthrifts who go into the country with their last £200 in search of rich wives, are mistaken at the inn for highwaymen, and finally save their lady-loves and intended victims from the more serious onslaught of genuine house-breaking burglars.

Here we must leave the wittiest band of men that England has ever seen. They were often unnecessarily coarse and licentious —that was the outcome of injudicious repression of legitimate enjoyment during the Commonwealth. Their hatred of hypocrisy, their contempt for false sentiment, made them deal less leniently with these vices than with infidelity and a light-hearted conception of the marriage-tie—yet love was unharmed when they laughed with Millamant and friendship lived on between the men who smiled at Maskwell.

'I was an infidel to your sex,' says Scandal at the end of Love for Love, 'and you have converted me. For now I am convinced that all women are *not* like Fortune, blind in bestowing favours, either on those who do not merit or who do not want 'em.'

But such direct statement is rare, and the English, who are matter-of-fact and common-sense, like to have their characters plainly labelled—the constant man, the naughty cynic who believes in no good, and so on. They like when they are touched to drench their pocket-handkerchiefs and when they laugh to guffaw; which qualities have much to do with our greatness as a nation and the quality of our picture galleries and theatres. But if one does not find pleasure in smiling, the satiric comedy of the Restoration is not for us—any more than are such recent plays as 'Arms and the Man.' The comedy of Manners has an intellectual basis, not an emotional—its humour consists in the intellectual appreciation of the incongruity between the actions and sentiments of the people on the stage and our own most serious convictions and feelings. It must not be taken seriously—we must not be sentimental—but we must be spectators of ourselves as well as of the players; we must take a standpoint external to the passions and sorrows and convictions which will make life such a gray thing if they are never taken out from our cupboards and given a good shaking in the open air of laughter and humour. It is only to the man of humour that true reverence is possible, and Socrates knew what he was doing when he recommended visitors to Athens to read the 'Clouds.'

It is trying to the matter-of-fact who have been thrilled by Mrs Ebbsmith's cry, "To be a woman is to be mad," to hear one of Congreve's frivolous ladies saying sardonically, "There never yet was a woman made nor shall be but to be cursed," or to the enthusiastic admirer of Tennyson's elegiac tears to find Mrs Marwood saying, "But say what you will, 'tis better to be left than never to have been loved." There are such immeasurable blanks between the two worlds of sentiment and ironical humour! Yet not to appreciate both is to lose much—if only because it is to lose the beauty of that fusion of them which only the greatest poets can attain—the higher humour and deeper pathos of Hamlet or of the Bishop in 'The Pretenders.'

It is the penalty of the satirist to be called a cynic, to be denied the ordinary human comforts of joy, sorrow, jealousy, or serious convictions of any sort, but though the *aqua regia* of his humour and wit resolve the Dutch metal of affectation and hypocrisy, and show them to be compound of base ore and empty froth, yet it leaves unaffected the true gold. Touchstone is only powerful against Jacques, he is the humble and devoted attendant of Rosalind.

H. FRANK HEATH.

'YWAIN AND GAWAIN' AND 'LE CHEVALIER AU LION.'[1]

(*Continued from page* 107.)

THE knight's wife is Gawain's sister, but that hero is not at court, so no aid can be expected from him. (F. gives a long account agreeing with the Chevalier de la Charrette version, which E. omits.) Ywain sighs for pity, and says if the giant come in time he will undertake the battle, '*for Gawayn sake*,' a touch which is omitted in the source, but he must be elsewhere by noon.

The giant comes just as the hero declares he can wait no longer; the four sons are with him on wretched steeds, fast bound, and clothed in rags; a dwarf riding beside them beats them with a scourge of cords. The description is much more detailed in F. than in E. Ywain arms and rides forth; the giant treats him with contempt.

Whosoever the heder send,
Lufed the litel, so God me mend:
Of the he wald be wroken fayn,
'Do forth thi best,' said Sir Ywayn.
2435-8.

—— *'Cil qui l'anvea ça*
Ne l'amoit miu, par mes iauz!'
Certes, il ne se pooit miauz
De toi vangier an nule guise'—
. . . . . .
'Or fai ton miauz! et je le mien.'
4184-92.

The giant is clad in a *bul-skyn* (F., *pel d'ors*). As we find throughout the poem, the details of the fight are less insisted upon in E. than in F. One cause of the relative shortness of our poem is certainly to be found in the compression exercised in the description of the frequent conflicts in which the hero engages; though in the main the translator adheres to his source and always brings about the final discomfiture of the foe in the manner described by Chrétien. The giant strikes Ywain so fierce a blow that he falls forward.

—— *at the last within a throw*
He rest him on his sadelbow.
2461-2.

—— *tot le fet brunchier*
Jusque sor le col del destrier.
4217-8.

At the critical moment the lion comes to his master's aid, and the giant is slain.

—— *fast unto the erth he fell,*
Als it had bene a hevy tre.
2484-5.

Et se uns granz chasnes cheïst,
Ne cuit greignor esfrois feïst
Que li jaianz fist au cheoir.
4245-7.

This episode occupies just 300 ll. in E. against 540 in F. The giant slain, Ywain takes leave of his host, and rides as quickly as may be to the Chapel by the Fountain. There he finds all prepared for the execution of Lunet; the fire is lighted, and the maiden,

In hyr smok was bunden fast
Into the fire forto be kast.
2511-2.

Trestote nue an sa chemise
An feu liiee la tenoient.
4322-3.

She kneels before the priest to make her confession, while the ladies of the court lament loudly. (This is a characteristic passage in F., which the translator has cut very short.) Ywain goes to Lunet and lifts her up; she is rejoiced to see him; a little more and he would have been too late.

'Wel nere had ye dwelt over lang.'
2552.

S'un po eüssiez plus esté,
Par tans fusse charbons et çandre.
4406-7.

[1] The texts followed are those of Schleich and Foerster, but the forms *th* and *y* have been substituted for þ and ȝ in order to facilitate reading.

The steward, her chief accuser, bids Ywain think better of it and withdraw, but the knight will not listen.

Unto the steward than said he:
'Who so es ferd, I rede, he fle.'
2565-6.

Et cil respont cui mout enuie:
'Qui peor avra, si s'an fuie!'
4423-4.

The steward objects to the presence of the lion.

Thi lyoun, sir, thou most chastise
That he do here no harm this day,
Or els wend forth on thi way.
2580-2.

Se tu ton lion ne chasties
Et tu nel fes an pes ester,
Donc n'as tu ci que demorer,
Mes reva t'an!——
4460-3.

Ywain bids the beast lie down. The three accusers attack him at once; they fight fiercely, but Ywain's blows are stronger than theirs.

For his an strake was worth thaires thre.
2600.

Que de ses cos vaut li uns seus
Des lor tot a mesure deus:
4501-2.

The lion comes to his master's aid, and slays the steward; the combat is now equal—

Than war thai bot twa and twa.
2622.

Or sont el chanp tot per a per.
4533.

for the lion will not lie down again for any order or threat of his master. The knights wound the animal badly, whereat Ywain is very wroth.

When that he saw hys lyoun blede,
He ferd for wa, als he wald wede.
2631-2.

Quant mes sire Yvains voit blecié
Son lion, mout a correcié
Le cuer——
4549-51.

He forces his foemen to yield to him, and throws them into the fire.

For both he kest tham in the fire
And said, 'Wha juges men with wrang,
The same jugement sal thai fang.'
2640-2.

Et cil furent ars an la re
Qui por li ardoir fu esprise;
Car ce est reisons de justise
Que cil qui autrui juge a tort
Doit de cele meïsmes mort
Morir, que il li a jugiee.
4570-75.

The lady (his wife), who does not recognise him, begs him to remain till his wounds are cured: he refuses, and she then asks his name. Ywain answers:

'I hat the knight with the lyoun.'
Sho said: 'We saw yow never or now,
Ne never herd we speke of yow.'
'Tharby,' he sayd, 'ye understand
I am noght knawen wide in land.'
2662-6.

'Ja del Chevalier au Lion
N'orroiz parler se de moi non'—
. . . . . .
'Por Deu, biaus sire, ce qu'espiaut
Que onques mes ne vos veïmes
Ne vostre non nomer n'oïmes?'
'Dame, par ce savoir poez
Que ne sui gueires renomez.'
4613-20.

He will not stay, and the lady bids him a kind farewell, wishing him joy.

Unto himself than thus said he:
'Thou ert the lok and kay also
Of al my wele and al my wo.'
2680-2.

Puis dist antre ses dunz soef:
'Dame, vos an portez la clef,
Et la serre et l'escrin avez
Ou ma joie est, si nel savez.'
4631-4.

Lunet accompanies him part of the way, promising to do her utmost to heal the breach between him and his wife. (This adventure occupies 193 ll. E., 341 F.)

The lion is so sorely wounded that Ywain is compelled to carry the beast before him on his shield. In this guise they come to a fair castle, where the knight is kindly received, and his wounds, and those of the lion, dressed:

Twa maydens with him thai laft,
That wele war lered of leechcraft:
Thai lordes doghters both thai wore,
That war left to kepe hym thore.
Thai heled hym everilka wound,
And hys lyoun sone made thai sownd.
I can noght tel how lang he lay
When he was helyd, he went his way.
2735-42.

Et de lui garir s'antremetent
Deus puceles qui mout savoient
De cirurgie et si estoient
Filles au seignor de leanz.
Jorz i sejorna ne sai quanz
Tant que il et ses lions furent
Gari, et que raler s'an durent.
4696-702.

In the meantime a great lord of the land (Li sire de la Noire Espine) has died and left two daughters. The elder seizes the land, and refuses to give the younger any share; whereon she announces her intention of seeking help at Arthur's Court. The elder, fearing the result, secretly anticipates her, and secures Gawain as her champion, pledging herself to keep his name secret. (Here, again, F. refers to the 'Charrette' adventure. It is three days since the queen has returned to the court, and Lancelot has been treacherously imprisoned. E. passes over this reference.) When the younger sister arrives at the court, she makes the same request. Gawain refuses her. The fame of 'The Knight of the Lion' has by this time reached Arthur's Court, and she determines to seek him, the king granting her forty days' grace for this purpose. At this point there is a decided confusion in E.: the maiden is in despair, '*Sho wist thare was no man of main, That wald fyght with Sir Gawayn.*' But she does not know that Gawain is *her sister's* champion; *that* is a profound secret, only that he has undertaken 'un autre afeire,' and 'may noght' fight for her. The statement was probably a slip on the part of the translator. In F. the elder sister is still at the court, and opposes the delay, as '*cele qui estoit seüre Del meillor chevalier del monde.*' The writer of E. very likely misread this, and referred it to the younger sister.

The maiden rides forth, but fatigue and anxiety overpower her, and she falls ill on the way. Here we come to a passage where the critics are unanimous in discovering an error on the part of the translator; we are told that the maiden arrives, and is kindly tended, at the castle, '*Whare Sir Ywayn are had bene Helid of his sekenes clene*' (F. only says, *chiés un suen acointe vint*). The critics have all jumped to the conclusion that the writer of our poem means the castle where Ywain has just been healed of his wounds, and where, a little later, the messenger does come upon his tracks, and say this should be the castle where the knight slew 'Harpyns of Mowntain.' But I believe here that the critics are all wrong, the translator entirely right. He does not mention *wounds* but *sekenes*, and the castle he means is that of the lady of the ointment. As we have noted before, the Mabinogi version makes Ywain stay *three months* (a longer period than he remains elsewhere) with this lady. The source did not identify the castle where the maiden fell ill with any already named, and the identification on the part of the translator, already familiar with the Welsh story, is both simple and reasonable. If we accept this explanation, the subsequent divergence from the source becomes quite clear. In both poems the maiden, unable to continue her quest, sends a friend to seek the 'Knight of the Lion.' In F. the messenger comes first, after being overtaken by a storm in the woods, to the castle where Ywain slew the giant, and is by them directed to the Fountain, where Lunet sets her on the right track, and she overtakes Ywain just after he has left the castle where he and his lion were healed. Our poem omits the storm in the wood and the visit to the castle of the 'giant' adventure, and brings the maiden direct to the Fountain: the two accounts then run parallel again. Now, if we turn back to the account of Ywain's own movements, we shall find that they agree with this; he leaves the castle where he is healed of his madness, rescues the lion *en route*, and comes direct to the Fountain, where he finds Lunet imprisoned. There he asks if she can direct him to a lodging for the night, and she tells him of the castle, where he slays 'Harpyns of Mowntain.' This was certainly not on the direct road between the castle of the ointment and the Fountain, or Ywain would have already found it. The writer of E. simply makes his messenger follow Ywain's own route. But if there is no confusion in E., there certainly is in F. Both poems alike give us to understand that Ywain and his lion are so badly wounded after the conflict with Lunet's accusers that they require some considerable time to heal their wounds. '*I can noght tel how lang he lay; When he was helyd, he went his way.*'

'*Jorz i sejorna ne sai quanz Tant que il et ses lions furent Gari*,' and yet when Chrétien's maiden arrives at the castle where he slew the giant, it was only *avant-ier* that Ywain was at the castle; the body of the monster is yet unburied:

A cele porte la defors
Demain porroiz veoir le cors
D'un grant jaiant que il tua.
4915-7.

Is it rash to hazard the supposition that the translator saw the discrepancy which has escaped the eyes of his critics, and skilfully avoided it?

In both poems Lunet is found under the same circumstances, issuing from the 'kyrk' *mostier*), and learning the errand of the maiden, is eager to assist her:

And hendly answerd sho ogayne:
I sal sadel my palfray
And wend with the forth on thi way.
2850-2.

Et cele dit qu'ele feroit
Un suen palefroi anseler,
Car avuec li voudroit aler.
4972-4.

She rides with her to the point where she parted from Ywain, and then bids her farewell. The maiden goes on her way, and reaches the castle where the knight was healed of his wounds:

The lord sone at the gate sho fand
With knyghtes and ladies grete cumpani;
Sho haylsed tham al ful hendely.
2880-2.

Et vit devant la porte janz,
Chevaliers, dames et serjanz
Et le seignor de la meison,
Ses salue.
5013-6.

She asks for the 'Knight with the Lion.' He has just left them; if she rides quickly upon his tracks she will overtake him. This she does, and speedily comes up with Ywain. She makes her request to him, and explains that the lady for whom she speaks will have no other champion:

Scho sais, 'No knyght, that lifes now,
Mai help hir half so wele as thou;
Gret word sal gang of thi vassage,
If that thou win hir heritage.'
2913-6.

Nus ne li puet feire cuidier
Que autre li poist eidier.
. . . . . .
Et creü vostre vasselage
Por desresnier son heritage!
5081-6.

Ywain at once grants her request:

He said, 'That knyght, that idil lies,
Oft-sithes winnes ful litel pries.
. . . . . .
Gladly with the wil I gane,
Wheder so thou wil me lede.'
2923-7.

'Nenil,' fet il, 'de reposer
Ne se puet nus hom aloser,
. . . . . .
Einz vos siurai, ma douce amie,
Volantiers la ou vos pleira.
5095-9.

The two ride together till they come to 'the castel of the hevy sorow,' 'Le Chastel de Pesme Avanture.' The inhabitants greet the knight with warning words; he will not escape without great dishonour; they will not explain what they mean. (In F. a lady courteously warns the knight to return, an incident omitted in E.) Ywain pays no attention, but summons the porter, who receives him churlishly. The knight makes no reply, but enters with the maiden:

A hal thai fand ful gudeli graid.
2960.

Une grant sale haute et nueve.
5190.

With an enclosed meadow. Within this are many maidens. F. says three hundred:

Wirkand silk and gold-wire.
2967.

De fil d'or et de soie ovroient.
5196.

They are thin and wretched, and meanly attired. Ywain turns back, but the gates are fast, and the porter tells him he cannot leave till the morrow. The knight asks who are

the maidens? and, on the porter's refusal to answer, finds a gate into the enclosure, enters, and enquires into the meaning of their grief. They are natives of 'Mayden-land' (l'Isle as Puceles); their young king, on his journeyings, came once to this castle, and, as the custom is, was forced to fight single-handed with two champions:

Men sais thai er the devil sons
Geten of a woman with a ram.
3018-19.

Ou il a deus fiz de deable
. . . . . .
Que de fame et de netun furent.
5271-3.

Probably the translator was not familiar with the old French word for devil, derived from the classical *Neptunus*. M. Gaston Paris says there are instances in the fourth and fifth centuries of bishops issuing solemn warnings to their flocks against belief in '*les netuns*.'

The king was young (E. fourteen, F. eighteen, years of age), and quite unable to cope with such adversaries:

And when he saw him bud be ded,
Than he kouth no better rede,
Bot did him haly in thaire grace
And made tham surete in that place
Forto yeld tham ilka yere
So that he sold be hale and fere,
Threty maidens to trowage.
And al sold be of hegh parage
And the fairest of his land:
Herto held he up his hand.
This ilk rent byhoves hym gyf,
Als lang als the fendes lyf,
Or til thai be in batayl tane,
Or els unto thai be al slane:
Than sal we pas al hethin quite
That here suffers al this despite.
3029-44.

Et li rois qui grant peor ot
S'an delivra au miauz qu'il pot,
Si jura qu'il anvoieroit
Chascun an tant com il vivroit
Ceanz de ses puceles trante,
Si fu quites par ceste rante.
Et devisé fu au jurer
Que cist treüz devoit durer
Tant con cil dui maufé durroient.
Et a cel jor que il seroient
Conquis et vaincu an bataille,
Quites seroit de ceste taille
Et nos seriiens delivrees,
Qui a honte somes livrees
Et a dolor et a meseise.
5279-93.

Ywain leaves the maidens, and with his companion enters an orchard. There, under a tree, upon a cloth of gold, lies a knight with a lady beside him, while a young maiden, their daughter, reads to them:

The maiden red, at thai myght here,
A real romance in that place;
Bot I ne wote, of whom it was.
3088-90.

et lisoit
Une pucele devant lui
An un romanz ne sai de cui.
5364-6.

Ywain is well received; the maiden disarms him, and clothes him richly. Supper is served, and after supper he is brought to rest in a fair chamber. In the morning, as soon as it is light:

Sir Ywayn and hys damysele
Went ful sone til a chapele,
And thare thai herd a mes in haste,
That was suyd of the haly gaste.
3119-22.

Se leva mout isnelemant
Mes sire Yvains et sa pucele,
S'oïrent a une chapele
Messe qui mout tost lor fu dite
An l'enor del Saint Esperite.
5452-6.

He would now take leave of his host, but the knight tells him it may not be so, the custom of the castle is that he must fight with the two champions before he leave.

I sal do com byfor the twa
Grete serjantes of mekil myght;
And, whether it be wrang or right,
Thou most tak the shelde and spere
Ogaynes tham the forto were;
3132-6.

Je vos ferai ja ci venir
Deus miens serjanz et granz et forz.
Ancontre aus deus, soit droiz ou torz,
Vos covandra voz armes prandre.
5470-3.

If he overcome the two he shall have the knight's daughter in marriage, and all his lands. Ywain attempts to excuse himself, but his host will not listen to him. The two champions

appear; they are described with more detail in F. than in E. The lion shows great wrath at their appearance; he knows they come to fight with his master. They tell him the beast must be removed:

Thai said: 'Syr Knyght, thou most nede
Do thi lioun out of this place,
For to us makes he grete manace,
Or yelde the til us als creant.'
3170-3.

'Vassaus, ostez de ceste place
Le lion, que mal ne nos face!
Ou vos vos clamez recreant.'
5537-9.

Finally the lion is shut into a strong chamber, and the fight begins. The two fiends deal fierce strokes; they are so well armed that Ywain can make no impression upon them:

It was na wapen, that man might welde,
Might get a shever out of thaire shelde.
3233-4.

Et lor escu n'estoient mie
Tel que rien an ostast espee,
Tant fust tranchanz et aceree.
5622-4.

Ywain 'douted to be dede' (*se pooit . . . doter de mort*); but the faithful lion comes to his aid, scratching a hole under the threshold large enough to make his way through. He drags one foe to the earth, and when the other stoops to his comrade's aid, Ywain smites off his head. The survivor yields himself prisoner. The folk are all joyful; the lord and lady of the castle embrace the victor:

Thai saide: 'Sir, now saltou be
Lord and syre in this cuntre
And wed oure doghter, for sertayn.'
3289-91.

Si li dient, 'Or seroiz vos
Dameisiaus et sire de nos,
Et nostre fille iert vostre dame.
5699-701.

Ywain will not wed the damsel. He means no discourtesy, but he must follow the maiden with him on a certain quest. It is strange that in no version does he hint at the fact that he is already married; indeed, F. makes him promise to return and wed the daughter! Hartmann, with his usual independence and sense of the probabilities, makes him represent to the father that he is going on a very dangerous errand; if he weds the damsel and is slain immediately it will be very unfortunate for her. E. has nothing of this.

Finally the hero takes his leave; the hostages are released, and accompany Ywain on part of his journey. They are very joyful.

If God had cumen fra hevyn on hight
And on this mold omang tham light,
Thai had noght made mare joy, sertain,
Than thai made to syr Ywayne.
3339-42.

Je ne cuit pas qu'eles feïssent
Tel joie com eles li font
De celui qui fist tot le mont,
S'il fust venuz de ciel an terre.
5780-3.

(This adventure occupies 428 ll. E., against 703 F.)

During a week Ywain and his companion ride together till they come to the castle where the disinherited damsel is lying sick. She is very joyful at the knight's arrival.

Swilk joy thare of sho had in hert,
Hir thoght, that sho was al in quert.
Sho said: 'I wate my sister will
Gif me now, that falles me till.'
3371-4.

Ne fu joie se cele non,
Que ele an ot dedanz son cuer;
Car or cuide ele que sa suer
De son heritage li lest
Une partie se li plest.
5822-6.

They start for the court the next morning, the forty days being almost expired. The elder sister trusts in her champion, whose identity is still a secret. Gawain has withdrawn from the court, and will come in arms other than his own, that none may recognise him. The appointed day dawns, and the elder maiden claims judgment from the king; her sister is not there, she has doubtless failed to find a champion. Arthur, who knows her to be in the wrong, says there is yet time, and while they are debating the point the younger sister and her knight appear. *She* is willing to make an agreement with her sister and divide the land, but the elder will not hear of it. The two knights do not recognise each other, neither will show his face. Chrétien here indulges in one of his characteristic and fanciful discussions

on the mutually destructive power of *Amor* and *Haïne*, how can they dwell together in the same '*ostel*'? E. as usual omits this. The combat is long and fierce; the bystanders are astounded at the valour of the knights. Arthur would fain settle the matter by dividing the land.

And part the two knightes in twyn;
'For sertis' thai said 'it war grete syn,
That owther of tham sold other sla.
3587-9.

Et les deus chevaliers departe,
Qui si sont de grant vasselage;
Et trop i avroit grant domage
Se li uns d'aus l'autre afoloit.
6184-7.

The younger sister puts herself in the king's grace, but the elder will hear of no compromise. The knights themselves are astonished, and each marvels much who his adversary can be. They fight till night falls and they are wearied out; they then rest awhile, and begin each to extol the other's valour. Ywain asks the name of his adversary: Gawain who, as we know, makes it a point of honour never to hide his name, answers at once.

He said, 'Sen thou my name wil here
And covaites to wit what it were,
My name in this land mani wote;
I hat Gawayn, the King son Lote.'
3641-4.

Quant vos plest que je vos apraingne
Par quel non je sui apelez,
Ja mes nons ne vos iert celez:
Gauvains ai non, fiz le roi Lot.
6264-7.

Ywain at once throws away his sword and alights;

He said: 'Here es a fowl mischance
For defaut of conisance.
A, sir,' he said, 'had I the sene,
Than had here no batel bene;
I had me yolden to the als tite,
Als worthi war, for descumfite.'
3649-54.

'Ha, las!' fet il. 'Quel mescheance!
Par trop leide mesconoissance
Ceste bataille feite avomes,
Qu'antreconeü ne nos somes;
Que ja, se je vos coneüsse,
A vos conbatuz ne me fusse,
Einz me clamasse recreant
Devant le cop, ce vos creant.'
6275-82.

He is Ywain, who loves Gawain more than any man in the world.

(The dénouement of this combat should be compared with that of the fight between Gawain and Parzival, as related by Wolfram von Eschenbach, *Parzival*, Book XIV. ll. 287 *et seq.* There Parzival, on hearing Gawain's name, throws away his sword, and breaks out into similar lamentations. The fight between Gawain and Méraugis de Portlesguez also ends in a like manner. I am strongly tempted to believe that such a fight with a near relative or close friend was an integral part of the early Gawain legend. We have no fewer than four instances, the foemen being respectively Parzival, Ywain, Gareth, and Méraugis. That the Ywain story has been affected by the Perceval legend also seems probable from the circumstances of the maiden's reproaches to Ywain, which strongly resemble the incident of the Grail Messenger's attack upon Perceval.)

Each is now eager to yield the honour of the victory to the other. The King is curious to know the reason of their sudden reconciliation. On hearing the truth he bids the maidens appear before him, and gives his verdict that the lands shall be divided, but the younger shall hold hers of the elder as fief. E. says quaintly, '*This land was first, I understand, that ever was parted in Ingland.*'

The lion now appears on the scene, much to the terror of the bystanders, but Ywain reassures them.

'And sirs, ye sal wele trow mi sawes:
We er frendes and gude felaws,
He es mine, and I am his.'
3793-5.

'De ce, s'il vos plest, me creez
Qu'il est a moi et gie a lui,
Si somes conpaignon andui.'
6466-8.

They are all eager to hear the adventure of the lion. Gawain is much distressed that he has so ill requited the service Ywain did to his sister by slaying the giant.

Ywain remains at the Court till his wounds are healed, and then resolves to attempt a reconciliation with his wife. Chrétien has here a quaint little touch, passed over in E. The

knight thinks he will remain by the Fountain, and continue to cast water on the stone, till, terrified by the constantly recurring tempests, his lady shall be forced to make peace with him. As it is, he arouses so violent a storm that all the dwellers in the castle are terrified to death. The lady asks counsel of Lunet, who, seeing her opportunity, advises her to make friends with the Knight of the Lion, and persuade him to defend her land. The surest means of doing this will be to promise to use her influence to make friends between him and his lady; he is much distressed at being out of favour with her. Her mistress is quite ready to promise this, but Lunet will have more than a promise, she requires an oath. To this Alundyne consents.

Lunet than riche relikes toke,
The chalis and the mes-boke;
On knese the lady down hir set.
3907-9.

Lunete, qui mout fu cortoise
Li fist tot maintenant fors treire
Un mout precïeus santueire
Et la dame a genouz s'est mise.
6630-3.

She swears a solemn oath (F. gives it in full, E. only her assent to Lunet's suggestion), and the maiden, triumphant at having gained her point, sets out to find Ywain. Naturally enough she goes first to the Fountain, where she finds the knight she is in search of,

Sho knew him wele by his liown.
3929.

Par le lion l'a conëu.
6671.

and at once imparts the good news. Ywain is joyful at the tidings, and they ride together to the castle; his wife receives him kindly, and, still ignorant of his identity, promises to do her utmost to make peace between him and his lady.

Medame, said Lunet, that es right;
For nane bot ye has that powere.
. . . . . .
This es my lord sir Ywaine.
3976-80.

'Certes, dame, ja nel deïsse,'
Fet Lunete, 'se ne fust voirs.
Toz an est vostre li pooirs'—
6742-4.
. . . . . .
C'est mes sire Yvains, vostre espos.'
6758.

She is at first very indignant at the trick which has been played upon her, but will not go back from her oath. She forgives Ywain, who makes full confession of his folly in overstaying his allotted term of absence.

Grete foly I did the soth to say,
When that I past my terme-day.
3997-8.

Folie me fist demorer.
6784.

The concluding passage, slightly longer in E. than in F., is practically the same in both poems, with the exception that the translator does not name himself, as does Chrétien, and closes, as he opened, with a devout invocation, lacking in his source. The entire length of the two versions is 4032 ll. E. against 6818 F., a considerable difference.

It will be seen from the above detailed comparison that the English 'Ywain and Gawain' is in reality, as has been asserted by critics, a translation, more or less literal, of the French poem. The writer follows his source throughout in the sequence of incident, and as the quotations given have shown, in every adventure we find correspondence not merely of incident but of word. At the same time there are differences between the two; due in a great measure, no doubt, to the translator's love of brevity and condensation, which is specially shown in the shortening of the frequent accounts of combat, and the omission of the specially 'Chrétienesque' passages, which sometimes run to considerable length. But it also seems clear that there was another influence at work; the English writer evidently knew what we may perhaps without rashness call the *native* version of the legend, *i.e.*, that which has been preserved in the Welsh Mabinogi of '*The Lady of the Fountain*,' and in several instances he uses this knowledge to vary, or supplement, Chrétien's poem, the *literary* superiority of which he was evidently cultured enough to appreciate. That the Mabinogi itself is only another version of Chrétien's Romance I can scarcely believe any careful student of the two will contend. The whole tone and colouring of the Welsh story is infinitely more archaic than the French poem. It is, of course, possible that in the many redactions which the original has evidently undergone some influence of the French story

may be perceptible; that that French story can in any way be considered as a source I cannot for a moment believe. That it ever was so considered was only a phase of the mistaken criticism which practically regarded Chrétien de Troyes as the originator rather than the most popular disseminator of the Arthurian legend. Chrétien's manner was all his own; for his matter he was just as much dependent upon tradition, oral or written, as any other poet of the period. We shall never arrive at a satisfactory criticism of the Arthurian cycle till we frankly admit that the most famous of Northern French poets had sources, and shared them with others of his time.

The fact which the above study has brought out, that the writer of the 'Ywain' knew and used a version other than that which was his main source, renders, I think, unnecessary the hypothesis of a MS. of the French Romance differing in many points from all the MSS. which have descended to us, an hypothesis to which critics have resorted in order to explain the existence of variants which cannot be very well attributed to the personality of the translator. The facts are, probably, that the version given in the Mabinogi represents the legend as preserved in its native home; Chrétien's poem, the legend after translation to Breton ground. The English poet knew both versions and combined them with, as most readers of his romance will admit, no little skill and considerable spirit; and this fact of combination gives, I think, his work a place of its own in the cycle and an importance which have hitherto been overlooked.

JESSIE L. WESTON.

LA JEUNESSE DE SENANCOUR D'APRÈS DES DOCUMENTS INÉDITS.

LA biographie de Senancour, l'auteur du romanf ameux d'*Oberman*, est assez mal connue dans ses détails. Les livres de l'écrivain, son roman, les *Rêveries sur la nature primitive de l'homme*, les *Libres méditations d'un solitaire*, renferment, il est vrai, certaines données biographiques, mais imprécises et volontairement noyées dans les données romanesques ou dans les commentaires philosophiques. Senancour était de ceux qui n'aiment pas à parler d'eux-mêmes. Sainte-Beuve, qui essaya à plusieurs reprises de l'interroger sur lui-même, le trouva "si timide, si discret et circonspect que ses explications même disaient très peu."

Cependant, c'est bien à Sainte-Beuve que nous devons l'essentiel de ce que nous savons de Senancour. Dès 1832 et 1833, il consacrait à *Oberman* et à son auteur deux articles reproduits dans les *Portraits contemporains* (1846). Plus tard, ayant reçu par la fille de Senancour communication de quelques papiers de famille et manuscrits inédits, il en cita de curieux fragments dans la 14e leçon de son cours sur *Chateaubriand et son groupe littéraire*, professé à Liège en 1848.[1] Plus tard encore, rééditant les *Portraits contemporains*,[2] il ajoutait en appendice à son étude sur Senancour de nouveaux extraits des mêmes documents, et notamment des fragments d'une curieuse autobiographie morale, malheureusement incomplète.

[1] Voir tome i., p. 359-364.

[2] *Portraits contemporains*, éd. de 1870, tome i., notamment, p. 185-196.

Tout récemment, M. Jules Levallois, ancien secrétaire de Sainte-Beuve et ami de Mlle Eulalie de Senancour, fille de l'écrivain, consacrait à Senancour un volume intéressant, dans lequel il faisait à son tour, et plus complètement, usage des documents confiés jadis à Sainte-Beuve, et en produisait quelques autres.[1]

Cependant ni Sainte-Beuve ni M. Levallois n'ont jeté toute la lumière sur la partie la plus curieuse sans doute de la vie de leur auteur, je veux dire sur sa jeunesse. Il nous importe essentiellement de savoir comment, et sous l'empire de quelles circonstances, s'est formé le talent de celui que Matthew Arnold, dans les stances fameuses datées de 1849, louait d'avoir si profondément scruté "l'énigme inextricable et désespérée de notre âge." J'ai trouvé sur ce point quelques renseignements curieux dans une biographie de Senancour par sa fille conservée à la Bibliothèque de la *Société économique* de Fribourg,[2] en Suisse, et qui forme un cahier in 4° de 40 pages, signé: "Eulalie V. de Senancour." Ce document a-t-il échappé à Sainte-Beuve et à M. Levallois? ou y ont-ils volontairement laissé quelques indications d'un haut intérêt? Je ne sais. Voici en tout cas

[1] Jules Levallois. *Un précurseur: Senancour, avec des documents inédits* (Paris: Champion, 1897, in 8°).

[2] J'adresse ici mes vifs remerciements à M. A. Eggis, membre de la *Société économique*, et descendant de Senancour, et à M. V. Giraud, professeur à l'Université de Fribourg, qui m'ont obligeamment aidé dans mes recherches. J'ai appris trop tard pour en prendre connaissance la publication recente en Finlande d' un livre de M. Tornüdd sur Senancour.

quelques-uns des renseignements qu'il renferme sur la jeunesse de Senancour.

I.

"Étienne de Senancour, fils de Claude Pivert de Senancour, contrôleur-général des rentes et conseiller du roi, était né en 1770. Il parut avoir reçu le jour dans les conditions les plus favorables. L'accoucheur de sa mère, qui était celui de la reine, jugea l'enfant robuste, bien conformé. Fils unique et seul héritier de plusieurs parents, plus ou moins bien partagés de la fortune, il avait en perspective près de cent mille livres de rente. On remarquait en outre chez cet enfant des traits fins, de grands yeux, une peau transparente, des cheveux blonds et onduleux. Mais, par un concours de circonstances fâcheuses, il suça le lait de quatre nourrices différentes; c'était déjà une rude atteinte portée à cette conformation vigoureuse."

Les parents de Senancour ne paraissent pas avoir vécu dans une parfaite intelligence. Il est vrai que Senancour semble avoir, plus tard, par piété filiale, dissimulé ces malentendus. Mais, à en croire sa fille, ils eurent une douloureuse influence sur la formation de son caractère: "Sa mère l'adorait et dès lors le gâtait d'une manière parfois blessante pour son mari, car au fils étaient réservées toutes les préférences, toutes les douceurs qui, dans l'intérieur, dépendent d'une femme. De cette sorte d'idolâtrie naquit peut-être la sévérité du père pour un enfant qui semblait à lui seul remplir le cœur de sa mère." Sur un feuillet trouvé après sa mort et cité par Sainte-Beuve,[1] Senancour proteste contre "cette supposition entièrement fausse, dit-il, que j'ai été mal avec mon père." Il paraît cependant, à entendre sa fille, que l'enfant ait été beaucoup plus attaché à sa mère qu'à son père: "Il était," dit-elle, un peu tenu à distance par son père, et lui-même s'affligeait et s'inquiétait de la sollicitude outrée de sa mère pour tout ce qui pouvait lui être agréable." Faute de s'entendre avec son mari, celle-ci se réfugiait dans les pratiques du culte. "Elle emmenait son fils qu'elle tenait, durant des heures, à ses côtés, dans l'église." Voyant l'air sérieux de l'enfant, un vieillard prédit même un jour à sa mère que celui-ci serait "une des colonnes de l'Église." Ceux qui ont lu *Oberman* ou les *Libres méditations* savent combien cette prophétie a été peu réalisée. En revanche ils s'expliqueront très bien comment cette enfance décolorée et mélancolique justifie par avance le mot d'Oberman: "J'ai le malheur de ne pouvoir être jeune." Entre Senancour et ses parents, aucune expansion, aucune tendresse. "Lorsque ses parents exigèrent qu'il les tutoyât, il ne put jamais se résigner à cet acte de familiarité, qui choquait sa raison. . . . Avec une telle préoccupation d'esprit, aucun abandon de cœur n'est possible."

Je n'insisterai pas sur la première éducation du jeune Senancour, qui fut d'abord mis en pension chez un curé, près d'Ermenonville, puis au collége de la Marche. Ces détails sont connus. Il est curieux de noter cependant, avec sa fille, l'impression que produisit sur lui la vie du collége, au milieu de camarades bruyants et taquins: "Il s'y trouva fort mal à l'aise. Plus il se tenait à l'écart, plus il était harcelé, mal vu. . . . Ce supplice dura des années [exactement quatre ans, de 1785 à 1789], jusqu'à ce qu'en raison de son aptitude, on eut fondé sur lui quelque espoir pour le concours général de l'Université. Il avait fait en quatre années les six classes dites *humanités* et obtenu des premiers prix, sans être pour cela, disait-il, un bon écolier, n'ayant jamais su faire passablement un vers latin." Il n'eut pas à concourir: car la Révolution, survenant, empêcha le concours. Senancour quitta, en effet, le collège, en juillet 1789, au moment de la prise de la Bastille. Un de ses camarades de collège, M. D. L., écrivait de lui: "Il était d'une petite taille pour son âge, peu causeur, peu familier et observateur jusque dans les plaisirs. J'allais souvent le trouver dans une pièce où il travaillait seul . . : malgré l'intimité, il m'imposait et je ne l'abordais pas sans éprouver une sorte d'embarras respectueux." N'est-il pas vrai que ce témoignage, rapporté par sa fille, précise encore l'idée que nous nous faisons de cet adolescent sévère, vieilli avant l'âge et qui sortait du collège après avoir, dans la lecture des philosophes du xviii[e] siècle, perdu la foi?

Cette dernière circonstance rend compte des premières difficultés graves que le jeune homme allait rencontrer au sujet de sa vocation. M. Levallois a traité de "légende" le refus que Senancour aurait opposé à son père d'entrer au séminaire.[1] La biographie que j'ai entre les mains contredit formellement cette assertion: "Sa mère, douce, pieuse, et douée d'une extrême susceptibilité de pudeur, aurait dû prendre le voile au lieu de se marier. Son mari lui-même s'était d'abord voué à l'état ecclésiastique. . . . Mon grand-

[1] *Port. contemp.* (éd. 1870, tome i., p. 187).

[1] Voir son livre (p. 85).

père regrettait de n'avoir pas obéi à sa vocation: il voulait que son fils entrât au séminaire de Saint-Sulpice. Mais ce fils, astreint trop assidûment dans son enfance à des actes de dévotion, n'avait déjà plus la foi nécessaire; certaines lectures au collège l'avaient fortement ébranlée. Il allégua ses doutes. Malgré son refus, malgré l'intervention de quelques amis de la famille, son père insista, objectant que ses études préparatoires n'engageaient pas décidément l'avenir. Le jeune homme, redoutant d'être entraîné à commettre quelque sacrilége au séminaire, où l'on communiait tous les huit jours, ne put se soumettre. Il s'entendit avec sa mère, qui le munit d'une somme suffisante, et il partit pour la Suisse, à l'insu de son père, en 1789," — exactement le 14 août 1789, c'est à dire très peu de temps après sa sortie du collège. Voilà qui est net et qui précise singuliérement un épisode décisif de la vie de notre auteur, celui-là même, à vrai dire, qui allait décider de son existence tout entière.

M. Levallois écrit (p. 2): "Le 14 août 1789, à la suite de démêlés de famille, dont la cause est restée obscure, et auxquels plusieurs biographes ont attaché trop d'importance, Senancour avait accompagné sa mère en Suisse." On vient de voir quels furent ces démêlés. J'ajouterai maintenant que le jeune homme partit seul, et non avec sa mère. A ce que dit sa fille, il eut, avant de franchir la frontière, pendant la dernière nuit qu'il passa en France, une sorte d'avertissement prophétique: "Au moment de se lever et encore à moitié endormi, il lui sembla qu'une main froide se posait sur son pied pour le retenir et qu'une voix lui disait: "Le malheur t'attend!"—Il sentait donc toute l'importance du pas qu'il allait franchir.

En Suisse, il s'installa à Saint-Maurice—Sainte-Beuve dit: à Charrières, près Saint-Maurice,—dans une mauvaise et triste auberge de village. Il avait, nous dit sa fille, choisi cette ville très catholique, dans l'espérance que sa mère l'y rejoindrait; mais celle-ci, n'étant pas "femme à résolution," ne s'y décida pas. Il passa l'hiver dans l'isolement, n'ayant pour ressource que des livres qu'il faisait venir de Lausanne. Puis il alla à Fribourg, "au milieu d'une population très catholique aussi." Dès cette époque il souffrait d'une sorte de paralysie, qui devait se développer de plus en plus. Sainte-Beuve a fait remonter les origines de la maladie de Senancour, je ne sais sur quelle autorité, à l'usage du vin blanc de Saint-Maurice. Il semble plus naturel d'accuser, comme sa fille, un grave accident dont il faillit être victime, en voulant franchir seul le mont Saint-Bernard. Arrivé au bourg de Saint-Pierre, dernier endroit habité sur le revers de la montagne qu'il gravissait, il avait entendu un paysan s'écrier: "Si Monsieur compte aller jusqu' à l'hospice, il pourrait bien n'en pas revenir!" Piqué, le jeune homme continua sa route, puis s'endormit au bord du chemin. A son réveil, le jour baissait. Une tourmente de neige survint. Senancour, sentant ses membres s'engourdir, se jugea perdu: "Un torrent, la Dranse, qui passait près du bourg de Saint-Pierre, longeait la route à une certaine distance. Le voyageur prit alors une résolution hardie, désespérée, celle de se jeter dans le torrent et de se laisser emporter, au risque de faire quelque chute qui lui brisât le corps. Il m'a dit que ce fut une grande jouissance pour lui que cette lutte suprême avec la nature, cette ivresse du danger, dans ce complet isolement, et, en ma qualité de fille d'Oberman, je l'ai compris. . . . Ainsi mon père se livra résolument au cours périlleux du torrent, franchissant les cascades sur des cailloux parfois aigus, s'accrochant avec les mains, même avec les dents, à ce qui s'offrait pour point d'appui, sur son passage. . . . Dans l'obscurité de la nuit, il aurait peut-être dépassé le bourg de Saint-Pierre, s'il n'avait aperçu une lumière à travers les fentes des volets d'une auberge, lumière illicite, puisque l'heure du couvre-feu avait sonné depuis longtemps. Brisé, à moitié engourdi par le froid, il se traîna vers cette auberge, où il reçut les secours utiles en pareille occurrence." Mais cette crise se termina chez lui par une fièvre violente et "hâta le développement du mal qui devait l'affliger jusqu'à la fin de ses jours."—C'est en ces termes que Senancour rapportait à sa fille l'événement dont il a tiré parti dans la xci[e] lettre de son roman d'*Oberman* et que les lecteurs de ce roman ont certainement présent à la memoire.

II.

A Fribourg, le jeune Français ne tarda pas à se loger dans une famille noble (la famille de Jouffroy), qui habitait une maison située sur une hauteur, d'où l'on entendait mugir la Sarine, qui, à cet endroit, est contrariée dans son cours "par un angle de rochers âpres, couverts de sapins, ce qui a valu à ce lieu sauvage le nom de *Bout-du-Monde*." Ce fut là que Senancour s'éprit de la jeune fille qu'il épousa.

M. Levallois écrit (p. 60): "On ne sait

rien en réalité sur le mariage de Senancour," et il affirme que Sainte-Beuve lui-même s'est trompé en en parlant. Tout ce que nous savons, c'est, selon lui, que la femme de Senancour était une demoiselle de Daguet et que "le petit roman qui veut qu'elle ait été épousée par suite d'un scrupule exagéré ne repose sur aucune preuve." Le récit de M^lle^ de Senancour complète et contredit ces affirmations.

"Dans les belles soirées de printemps, dit-elle, la famille fribourgeoise et le jeune étranger se réunissaient sur un balcon, et Marie (c'était le nom de ma mère) se mettait à chanter. Son frère et sa sœur l'accompagnaient. Ma mère avait une voix étendue et d'une majestueuse mélancolie. . . . On peut juger de l'effet qu'elle dut produire sur mon père, dans ce concours de séductions qui berçaient sa pensée rêveuse."

"Ma mère avait une taille élevée, une démarche noble et élégante. Du reste ce n'était nullement une beauté. . . ." Senancour ne semble pas avoir prêté grande attention aux charmes physiques de sa femme. Quelqu'un lui dit, après son mariage, qu'elle avait de beaux yeux. "Ah! répliqua-t-il, j'y ferai attention!" Sa fille dit que cette réponse, digne de La Fontaine, fit beaucoup rire. Nous l'en croyons volontiers, et nous l'en croyons aussi quand elle nous rapporte que son père lui disait, un jour, à propos de ces mêmes yeux. "Oh! si ces yeux avaient eu une certaine expression, je les eusse bien remarqués!" C'est qu'en effet il n'y avait, entre le jeune Français et Marie, aucune affinité profonde. "Marie avait des goûts de solitude, et, à la campagne, elle oubliait le cours rapide des heures; seule dans les ravins escarpés, au milieu des sapins, humant leurs âpres émanations, souvent il fallait envoyer à sa recherche aux heures des repas." Son caractère, naturellement sauvage, était encore aigri par les mauvais traitements de sa mère. "La compassion acheva d'entraîner mon père. Et pourtant, il ne songeait guère encore à se marier: il avait à peine vingt ans, mais d'autres y songeaient. Ses assiduités auprès de la jeune personne écartèrent malheureusement un prétendant qui eût été un bon parti. On en fit la remarque au jeune Français, qui crut devoir s'éloigner. Mais il apprit bientôt que Marie souffrait visiblement de son absence. Il revint."[1]

Alors commença dans son esprit une lutte terrible. Senancour avait songé un instant, semble-t-il, à une carrière active, même à la carrière militaire: plus tard, il pensa un instant à se joindre à l'expédition d'Egypte, sous Bonaparte. Sa faiblesse le retint. "Sans cette faiblesse des membres, a-t-il écrit lui-même dans une note autobiographique, mon mariage n'eût pas eu lieu." D'autre part, il était sans ressources bien assurées et s'était brouillé avec son père. Enfin, il était faible et "subissait des influences" sur lesquelles sa fille ne s'explique pas. "Mon père devait être indécis toute sa vie. Il n'avait pas cette force physique qui permet de braver les hasards; il n'était jamais assez passionné pour repousser les conseils de la prudence, et il avait assez de réflexion pour poser le pour et le contre d'une question, pour qu'il s'établît cette balance qui tient en suspens." Sa mère ayant consenti au mariage à l'insu de son père, il épousa M^lle^ de Daguet en septembre 1790.

Sa fille nous dit qu'au moment de se rendre à la chapelle, il hésitait encore. Il avait arrêté avec sa fiancée qu'ils habiteraient au pied des Alpes, dans la vallée d'Aoste, à Etrouble, dont il connaissait le curé. Aussitôt marié, il se dirigea, avec sa jeune femme, vers le Valais. "Les deux voyageurs parcouraient la profonde vallée du Rhône par un temps triste et brumeux. Des brouillards s'élevaient sur le flanc des montagnes qui bordaient la route des deux côtés, et, bien que cette route fût unie et facile, ma mère se trouva saisie d'une invincible terreur: il lui semblait que ces montagnes allaient s'écrouler sur sa tête. Les remontrances de son mari ne ramenèrent pas le calme dans cette imagination si fortement ébranlée. On peut juger de la consternation de mon père, lui qui avait été surtout séduit par les goûts sauvages de sa femme." Il lui proposa de franchir les montagnes. Mais les guides montrèrent quelque inquiétude, à cause des torrents débordés. "Ma mère se refusa net à cette ascension. Sans doute il eût paru naturel d'attendre un temps favorable, mais mon père jugea, d'après cette disposition de sa femme, qu'elle ne s'arrangerait nullement de vivre dans la solitude, au pied d'une montagne. Ce fut longtemps après qu'il attribua cet étrange effroi de ma mère à un état de santé passager. Combien il faut peu de chose pour intervertir notre existence!"

Dès lors, on peut dire que toute la destinée de Senancour était compromise. Ce mariage malencontreux, sinon malheureux, devait peser lourdement sur lui. Il eut pour premier résultat de le mettre dans la gêne. Son père, il est vrai, lui pardonna, et, quand il conduisit sa femme à Paris, lui fit bon accueil,

[1] Comparer l'histoire de Fonsalbe dans *Oberman*.

Mais un parent riche, sur la fortune de qui il comptait, saisit ce prétexte pour le déshériter. Dès lors, la pauvreté fut son lot. Du côté de sa femme, la Révolution suisse le priva des ressources sur lesquelles il comptait. Du côté de son père, il n'hérita que de 40,000 francs en assignats bons à jeter au feu. Dans cette extrémité sa femme ne sut pas le soutenir. Il disait d'elle, au témoignage de leur fille: "Dans la vie agitée, errante et sans lendemain que j'ai subie, elle ne me convenait nullement; mais, si j'avais eu celle sur laquelle j'avais compté, je n'aurais point regretté mon choix." Elle ne tarda pas, d'ailleurs, à tomber malade, et, après avoir mis au monde un fils et une fille, elle mourut.

III.

Dans les années qui séparent son mariage (1790) de la publication de son premier ouvrage, les *Rêveries sur la nature primitive de l'homme* (1799), Senancour mena une vie agitée et incertaine. Il se réfugiait souvent en Suisse. Il s'y trouvait en 1792, 93 et 94. Une fois, il fut arrêté comme prêtre non assermenté et conduit à Besançon, où on l'accusa de vouloir rentrer en France "pour fanatiser les campagnes."[1] Une autre fois, il fut pris pour un émigré: "Dans une pièce où l'on délibérait, nous dit sa fille, s'il fallait le considérer comme émigré, il s'avisa d'examiner d'un air assez nigaud des cartes géographiques suspendues aux murs." Un des juges dit alors aux autres, à voix basse: "Vous voyez bien que c'est un imbécile: il ne se doute pas du danger qui le menace." On le renvoya à Paris.

A Paris, il vécut quelque temps avec un émigré, dont il avait fait la connaissance en Suisse. Ils vivaient de quelques assignats qui restaient à Senancour: "Il lui arriva souvent d'en couper un en deux: une partie servait à l'achat de petits pains qui composaient alors le dîner des deux amis; avec l'autre, ils allaient prendre place au Théâtre Français."

En 1795, Senancour acheta un pavillon d'une ancienne abbaye, près d'Ermenonville, au milieu d'étangs à moitié desséchés: "Ces eaux croupies lui valurent une fièvre des plus dangereuses qu'il ne surmonta qu'à la longue." C'est vers la même époque, semble-t-il, qu'il faillit être victime d'une tentative d'empoisonnement de la part d'un beau-frère qui, émigré et ruiné comme lui, s'était assuré que, dans une pareille situation, mon père quitterait volontiers la vie." "Il s'était, dit M^lle^. de Senancour, empoisonné lui-même, et sa femme, qu'il aurait laissée sans ressources, devait subir le même sort. Après avoir préparé un ragoût dont il prit sa part, il s'éloigna. Mon père, trouvant à ce mets un goût étrange, détourna sa belle-sœur d'en manger, mais il en avait assez goûté lui-même pour qu'il arrivât un moment où on le crut mort, bien qu'une évacuation eût été promptement provoquée."

En 1797, suivant M. Levallois, Senancour reçut l'hospitalité à Villemétrie, près de Senlis, chez un de ses amis, ancien garde du corps, nommé De Sautray; il y écrivit les *Rêveries*. Une publication partielle de cet ouvrage fut faite par un ami en 1798. M^lle^ de Senancour dit que ces pages tombèrent sous les yeux de M. Laveaux, qui s'intéressa à l'auteur et le fit entrer comme précepteur, chez une dame riche, qu'elle ne nomme pas. "Une imprimerie dépendait de l'hôtel. M. Laveaux la dirigeait. Là furent imprimées les *Rêveries*, qui eurent un certain succès, autant que pouvait l'obtenir un pareil écrit dans un temps aussi agité. *Oberman*, qui parut plus tard [en 1804] fut au contraire fort peu lu."

Nous abandonnerons Senancour au seuil de sa vie littéraire, qui est beaucoup plus connue que sa jeunesse. Il nous suffit d'avoir jeté un peu de lumière sur les années obscures qui ont précédé ses débuts. Ces années furent mornes et inquiètes. En 1810, Senancour, faisant un retour sur sa vie, n'y trouvait en tout que "deux semaines passables." Il écrivait une fois: "Quel joug, a pesé sur moi! Quelle froide destinée. De mois en mois, comme la vie s'écoule! . . . On est effrayé de cette inutile consommation des jours, et on voit avec peine s'approcher le moment qui doit confirmer cette contradiction dans la vie, de devenir vieux sans avoir vu que l'on fût jeune."[1]

Tout ce que nous savons de sa jeunesse nous fait comprendre ce qu'il a mis de sincérité et d'amertume dans ces paroles, qui sont comme un résumé de sa vie.

[1] Voir *Portraits contemporains* (éd. de 1870, tome i., p. 197).

[1] Fragment cité par Sainte-Beuve (*Portraits contemporains*, tome i., p. 194).

JOSEPH TEXTE.

RABELAIS AND THE FRENCH UNIVERSITIES.

In the record of Rabelais' life, as in that of Dante's, there occurs a gap for which we have no direct evidence. It begins at the time—the probable date is 1524—when he left the Franciscan convent of Fontenay-le-Comte to enter the neighbouring Benedictine Abbey of Maillezais. It ends on September 17, 1530, when he matriculated at the University of Montpellier. His life during the intermediate period we must construct as best we can. To begin with, the words of Rabelais's supplication to Pope Paul III. —*de dicto ordine fratrum Minorum transiit ad ordinem sancti Benedicti in Ecclesia Cathedrali Malleacen si eoque per annos plures mansit*— seem to imply that he remained for at least two or three years an inmate of the Abbey of Maillezais, though a good deal of his time was spent at the Benedictine Priory of Ligugé, near Poitiers, where a room was set apart for him in the house of his friend the prior, Geoffroy d'Estissac, who was also bishop of Maillezais. With regard to his movements after leaving Maillezais, his biographers have contented themselves with accepting as probable the statement of Leroy—*Rabelaesus gallicas omnes scientiarum bonarumque artium academias sub Pantagruelis nomine peragravit*—without attempting to test it in detail. This is what I now propose to do.

The universities to which Rabelais conducts Pantagruel in cc. 5 to 7 of the Second book are in order Poitiers, Bordeaux, Toulouse, Montpellier, Avignon, Valence, Angers, Bourges, Orléans, Paris. Can it be shown that Rabelais himself studied at any of these before matriculating at Montpellier in 1530? As regards the last on the list, Paris, the evidence is, to my mind, conclusive, for the following reasons. We know that Rabelais was admitted to the degree of Bachelor of Medicine at Montpellier on December 1, 1530, two and a half months after his matriculation. This presupposes on his part a course of medical study of considerable duration. But where could he have studied, at any rate in France, except at the University of Paris, the only French University besides Montpellier which had a medical school of any importance? More than this, as recently as 1526 the University of Montpellier had made a statute that only the studies of the University of Paris should be recognised for their degrees in medicine.[1] Finally Rabelais's Second book, which was published probably towards the close of the year 1532, testifies to an intimate knowledge of Paris on the writer's part, which he must have acquired before his matriculation at Montpellier. It only remains then to determine the length of his residence.

Now the period of study required for the Bachelorship in Medicine at Montpellier was twenty-four months of attendance at Masters' 'ordinary' lectures,[1] and there is no record that any exception was made in Rabelais's case. Supposing, therefore, as we may fairly do, that he attended lectures for two months at Montpellier itself,[2] we have twenty-two months of lectures to account for at Paris. The regular period for 'ordinary' lectures was from October 1 to June 30, with intervals for vacations at Christmas, Easter, and Pentecost, amounting to rather more than a month in all; but 'ordinary' lectures might also be delivered in what we should call the 'long vacation.'[3] It is just possible, therefore, for Rabelais to have attended lectures for the requisite period between the beginning of July 1528 and the beginning of September 1530. I shall show presently that there are objections to bringing him to Paris before July 1528.

But before passing on it may be interesting to point out that in all probability Rabelais while at Paris attended the lectures of Günther of Andernach and Fernel, both of whom took their Doctor's degree in 1530, and must have been lecturing as Bachelors during his residence there. Sylvius, whose lectures when Vesalius attended them a few years later were more crowded even than Günther's, the students sometimes numbering four hundred, did not take his Bachelor's degree till 1531, while neither the Spaniard Servetus, nor the Italian Guido Guidi, better known as Vidius, the first holder of the Regius Professorship of Medicine, had yet come to France.

The latter year of Rabelais's residence was marked by an important event in the annals of Humanism. Before the end of 1529 the long promised Regius Professorships were established, and by the end of 1530 there were six Professors, three of Hebrew, two of Greek, and one of Mathe-

[1] *Cartulaire de Montpellier*, i. p. xxii.

[1] *Cartulaire*, i. 351.

[2] The winter term began on October 7 at Montpellier.

[3] Rashdall, i. 477.

matics. This partial fulfilment of the King's promise to fund a Royal College was in a large measure due to Budé, who, in the introduction to his *Commentarii graecae linguae* (1529), addressed to the king, had amidst a good deal of courtier-like flattery spoken plainly on the matter. One may surmise that Rabelais followed up his former correspondence with the leader of French Humanism by making his personal acquaintance, and that through him he became acquainted with some of the other members of the humanist circle, especially with the physicians Cop and Ruel, and with Brixius, whose name has found a place in his book. With Janus Lascaris, whom he mentions in *Gargantua* as '*notre bon ami*,' he probably did not make friends till later, during his first visit to Rome, for Lascaris left Paris in 1528.

Next to Paris, the University for which the evidence of Rabelais having studied there is the strongest is Bourges, "where he (Pantagruel) studied a good long time, and profited very much in the Faculty of the Laws, and would sometimes say that the Law Books were like a wonderfully rich Cloth of Gold, edged with Fur: for in the World are no goodlier Books to be seen, more ornate or more elegant, than the Texts of the Pandects; but the bordering of them, that is to say the Gloss of Ascursius, is so foul, scandalous, and filthy, that it is nothing but Dirt and Infamy." In the preceding chapter there is also mention of Bourges; for we read that when Pantagruel was a baby, "his broth was given him in a great basin, which is still at the present day at Bourges, near the palace." Rabelais, too, speaks more than once of the 'great tower,' the north-west tower of the Cathedral, which was completed not long before this time, and was called the Butter tower, from the fact that it had been partly paid for by the moneys received for permission to eat butter in Lent. All this certainly points to Rabelais's presence at Bourges, for, again like Dante, he was in the habit of describing places which he had visited with some picturesque and graphic touch indicative of his presence there.

But as regards Bourges there is better evidence than this. Pantagruel, as we are told in the above passage, greatly profited by his legal studies there, and contrasted them forcibly with the old mediæval methods. Now it was in the early part of 1528, or at any rate before the summer of that year, that Alciati, the real founder of the new jurisprudence in France, of the study of the text of the Corpus Juris in place of that of the Gloss, arrived at Bourges. It is true that he did not receive a regular salary as Professor in the University till March 1529, but before this time he gave lectures, and one of those who attended them was, I feel confident, François Rabelais.[1]

From Bourges Pantagruel "came to Orleans, where he found store of sparkish Scholars, that made him great entertainment at his coming, and with whom he learned to play at Tennis so well, that he was a Master at that Game: for the students there are excellent at it. As for breaking his Head with over-much Study, he had an especial care not to do it in any case for fear of spoiling his Eyes; which he the rather observed, for that one of the Regents there had often in his Lectures maintained, that nothing was so bad for the sight as sore Eyes. And one day, when a Scholar of his Acquaintance, who had of learning no more than he could carry, but instead of that could dance and play at Tennis very well, was made a Licentiate in Law, he thus blazoned the Licentiates of that University:—

> "'A tennis-ball in your pocket,
> A racket in your hand,
> A code in your tippet,
> A measure at your heels,
> And there you are with a doctor's hood.'"

The fame of the Orleans students as dancers and tennis-players is known to us from other sources. In the former art, indeed, they seem to have been surpassed by their brethren of Poitiers, but at tennis they were the champions. François le Maire, who was born at Orleans rather more than forty years after the publication of the first book of *Pantagruel*, and who wrote a history of his native town, tells us, on the authority of a contemporary of Rabelais, that in the early part of the sixteenth century there were more than forty tennis courts at Orleans, in which the Duke, afterwards Louis XII., used to play with his subjects, and the professors with the students.

It is clear that at the time of the publication of the Second book Rabelais was well acquainted with Orleans. There are several other references to it in this book, to its walls, to the bell-tower of St Croix (now destroyed), and to the great bell of St Aignan, which Pantagruel at the request of the inhabitants set up in its tower, after it had been lying on the ground for two hundred and forty years. It was at this

[1] For the evidence as to Alciati's arrival at Bourges and appointment as professor, see Mazzuchelli.

time one of the largest towns in France, perhaps second only to Paris, and its University was of high repute as a law school, ranking next to Toulouse. Pierre de l'Estoile, a forerunner of Alciati, and before his arrival the most celebrated jurist in France, had been lecturing there since 1512. Calvin came there as a law-student in 1528, and if, as is probable, Rabelais was there in the same year, they would naturally have attended the same lectures. There is, however, no evidence that they were personally acquainted; each mentions the other but once in his writings, and that in no complimentary terms.

I will now go back to the first university at which Pantagruel studied, namely Poitiers. Being distant only five miles from Ligugé, the place must have been familiar to Rabelais, and it is possible that he may have been a student at the University. For it was of some repute as a law school, and Andrea Navagero, the well-known Latin poet and diplomatist, writing in 1528, says that it had four thousand students, a number which we must divide by at least five for the purpose of comparison with our modern universities. The students had the reputation of being the best dancers in France, and the *branle de Poitou* was as celebrated as the Irish jig. The town must have looked much as it does now, for most of the old churches and many of the old houses are still standing. The dolmen outside the town, known as the *Pierre levée*, was put there, says Rabelais, characteristically, by Pantagruel, "who set it upon four pillars in the midst of a field to no other end but that the said scholars, when they had nothing else to do, might pass their time in getting up on that stone, and there feasting with store of Gammons, Pasties and Flagons, and carving their names upon it with a Knife." To this habit of carving their names we have an interesting testimony in a sixteenth century engraving of the dolmen by George Hoefnagel, in which it appears covered with names, while two or three students are actually at work with their knives. One of the names is that of the artist himself, with the date 1561, which probably implies that he was a student at Poitiers in that year. He was then fifteen.

From Poitiers Pantagruel went to La Rochelle, and thence by sea to Bordeaux, 'where he found no great diversion.' The University of Bordeaux was at a very low ebb at this time, and it was not till 1533 that the College of Arts was revived in the celebrated College of Guienne. "Thence he came to Toulouse, where he learned to dance very well and to play with the two-handed sword, as is the fashion of the scholars of the said University. But he staid not long there, when he saw that they caused their Regents to be burnt alive, like red-herrings, saying, Now God forbid that I should die this death, for I am by nature sufficiently dry already without being heated any further." The allusion in these words is, of course, to Jean du Caturce, a Licentiate in Law, whose lectures had gained him a considerable reputation, and who had been burnt for evangelical opinions only a short time before the words were written. The only other reference to Toulouse in Rabelais's book is, I believe, the mention of the *Moulin du Bazacle*, a famous mill in the Garonne, which still exists. Pantagruel went next to Montpellier, where he "thought to have set himself to the study of Physick; but he considered that that calling was too troublesome and melancholy, therefore he resolved he would study the Law; but seeing that there were but three scurfy and one bald-pated Legist in that place he departed thence . . . and came to Avignon." Next he went to Valence, where he took part in a Town and Gown row, and thence "in three strides and one leap came to Angers, where he found himself very well, and would have continued there some space but that the plague drove them away. So he came to Bourges." It is a long circuit from Valence to Bourges by way of Angers, and perhaps Rabelais means to indicate this by the method of Pantagruel's progression. 'Black Angers' must have been familiar to him, for according to a well-grounded tradition he was at school at the neighbouring Franciscan Convent of La Baumette, but there is nothing but a vague tradition to show that he was ever at the University. A manuscript history, which goes into considerable detail, makes no mention of him.

On the whole, then, it will be seen that while Rabelais's connection with Paris is practically certain, with Bourges almost certain, and with Orleans highly probable, there is no real evidence of his having studied at any of the other Universities on his list before 1530. We may, however, reasonably conjecture, from the way in which he mentions Poitiers, and from its contiguity to Ligugé, that he was not merely a visitor but a student there. I will therefore venture to submit as a provisional account of Rabelais's life between 1524 and 1530, that he left the Abbey of Maillezais, possibly with the permission of the authorities, early in 1527 to study at Poitiers; that he went to Bourges about the end of the same year to study

law, remaining there till Easter 1528, when he moved to Orleans; and that in July of the same year, having exchanged his Benedictine habit for that of a secular priest, he came to Paris, where he studied medicine until he migrated to Montpellier in September 1530. A glance at the map will show that this order of progression is geographically a natural one. Whether we are to go beyond this and regard the whole of the narratives of Pantagruel's visits to the Universities as autobiographical, must, in the present state of our evidence, remain a matter of pure conjecture.

For Rabelais' residence at Montpellier we have ample documentary evidence, but there is a small point connected with it which seems to need explanation. In the Register of Matriculations for the University of Medicine there appears under the year 1530 that of François Rabelais, written in his own clear and beautiful hand; against it, in the margin, is βiij^{tt}, an abbreviation for *solvit tres libras*. This note has puzzled M. Dubouchet,[1] who says that, though other marginal notes occur in the Register, this is the only instance in which there is mention of a sum of money. He believes, however, that the Proctor's Book furnishes a solution of the puzzle. For there, under the same year, 1530, the proctor, Guillaume Rondellet, the well-known author of the Natural History of Fishes, has recorded the receipt of an *aureus* from François Rabelais for matriculation. So much of the record is in Rondellet's writing, but another hand, almost certainly Rabelais's, has added the date, 17 *Septembris* 1530. Upon this evidence M. Dubouchet has constructed the theory that for the year 1530 the matriculation fee was raised from three *livres* to an *ecu d'or*; that Rabelais, when he matriculated on the morning of September 17, had only three *livres* in his pocket, which he paid on account; that before the evening, when Rondellet wrote out his receipts in the Proctor's Book, he paid the rest; and that ever afterwards he bore a grudge against the Proctor for the note which he inserted in the Register of Matriculations, showing that Rabelais had not paid the whole fee at the proper time. The objection to this theory is simple, but fatal. An *ecu d'or* was in 1530 worth two *livres*, not, as M. Dubouchet supposes, more than three *livres*.[2] We must therefore look for another solution. Now the matriculation-fee in the University of Medicine at Montpellier consisted of two *livres pro iure scolariam*, and one *livre pro iure solito exigi per procuratores doctorum*,[1] making three *livres* in all. The first of these fees would naturally be entered in the Proctor's Book; the second would as naturally not be entered, because it did not go into the University chest. Moreover, it was a customary, and not a statutable, fee. I venture to conjecture therefore that what happened was as follows: Rabelais, being a poor man, at first objected to paying the Proctor's fee, and, in fact, did not pay it on the day of his matriculation. Afterwards he paid it; but he then made a point, first, of adding in the Proctor's Book the date on which he paid the two *livres*, in order to show that at the time of his matriculation he had paid the whole statutable fee; and, secondly, of noting in the Matriculation Register the fact that he had paid altogether three *livres*. It may be noticed that M. Dubouchet says positively that the marginal note is not in Rabelais's writing, and thinks it is in Rondellet's. It seems to me rather that the only difference between the note and the text of the matriculation is that the ink is paler in the former case; but it is impossible to speak with any certainty about the writing of a figure and a symbol, and the point is quite immaterial to my theory.

The whole matter is trivial enough; but my explanation, if correct, besides illustrating the pugnacity which was a decided feature in Rabelais's character, furnishes a reasonable explanation for a passage in his book.[2] It is a tradition of long standing that Rondibilis, the physician, whom Pancerge consults about the momentous question which was troubling him, stands for Rondellet. The name Rondibilis, or Roly-poly, is, in fact, a good description of his personal appearance, for one of his pupils says of him that "he was very short and exceedingly stout, though not pot-bellied." The nickname may well have been Rabelais's revenge for the passage of arms which he had with time at the time of his matriculation, and the concluding words of C. XXXIV. seem to point to the same circumstance as I have interpreted it: "I am always at your command." "For a fee," said Pancerge. "Of course," said Rondibilis.

ARTHUR TILLEY.

[1] A. Dubouchet, *F. Rabelais à Montpellier*, pp. 32-34.

[2] On p. 79 M. Dubouchet quotes from the Proctor's Book: *Quatuor aureos valentes viii libras.* I find in Le Blanc, *Traité historique des Monnoyes de France* (1690), that the value of the *écu d'or* was fixed in 1519 at 2 *livres*, in 1532 at 2½ *livres*, and in 1577 at 3 *livres*.

[1] Dubouchet, *ib.*, 56, 57

[2] III. cc. 31-34.

LUTHER'S VIEWS AND INFLUENCE ON SCHOOLS AND EDUCATION.

(A Paper read before the Glasgow Branch of the Teachers' Guild and the Birmingham Teachers' Association.)

THE educational history of most European countries might, I think, fairly well be divided into three periods—*one* in which schools existed only in connection with monasteries and episcopal sees, and in which the training of servants for the church was the principal aim and object of all teaching; *another* in which secular schools began to be established; and a *third* when education was carried among the masses by being made compulsory.

The different countries differ as to the time when they entered on the third period —in England the date is given by the passing of the Education Act in 1870.

The second period seems to have commenced in all countries at about the same time—the middle or end of the fifteenth century, its beginning in England being marked by the foundation of endowed Grammar Schools all over the country (1477-1603). They were founded to meet the demand for secular education which to a great extent had been created, or at any rate increased, by the Reformation. Thus it was really the spirit of the Reformation which led to a new era in the educational history of this country.

Greater still was the influence of the Reformation on Scottish education. After reading the works of John Knox, and particularly his *First Book of Discipline*, one feels inclined to think that the great development of Scotch education during this century was, after all, merely the last consequence of the educational movement originated by the Scotch reformer, and the carrying out of principles, the rough outlines of which, at least, were laid down by him.

In Germany, the true home of the Reformation, that movement exercised a more powerful influence even than in Scotland, for Luther devoted far more time and thought to the subject than did John Knox.

If it be true that, in the period immediately following the Reformation, the German system of education was in advance of that of all other countries, this was entirely due to the great Reformer, to his fellow-workers such as Philip Melanchthon, the 'præceptor Germaniæ,' and to their immediate successors.

A step in advance made by any nation, in any direction, must in the end prove beneficial to the whole of mankind; the blessings of Luther's church reform were not confined to Germany nor to the Protestant Church, and the influence of his educational reform has been felt far beyond the boundaries of his own country.

On this account I hope that a short exposition of the services rendered by Luther to German education, and of his views on the art of teaching, will be of some interest also to English readers.

In order to form a correct estimate of these services, it will be necessary to gain an idea of the system of education existing in the period preceding the Reformation.

In the early part of the Middle Ages, the entire management of schools was in the hands of the clergy; the teachers were priests and monks, and the only schools in existence those in connection with monasteries and episcopal sees. Instruction was carried on in Latin, the language of the church; the pupils lived within the cloister walls, wore the cowl, and were subject to strict monastic discipline. The end and aim of education was to train priests and monks, servants of the Church.

Later, however, an outer school (the *schola exterior*) was added. In this the sons of noblemen, who were allowed to live outside the cloister walls, received a certain amount of instruction at the hands of the monks, in return for rich and costly presents to the monastery.

It would be unjust to forget the services which these institutions, in their prime, rendered to the cause of learning and education; monasteries such as Fulda, Tours and St. Gall nourished and kept alive the feeble lamp of learning through the darkness of the Middle Ages. But the education imparted by them was accessible to only a small portion of the nation —to those destined for the priesthood on the one side, and to the sons of rich parents on the other; while the great mass of the people grew up entirely without education.

In the beginning of the sixteenth century the monastic schools, like the whole monastic system, had degenerated and decayed. The degenerate clergy were neither able nor

willing to instruct youth; their system was a mere verbal instruction in the forms of piety without appeal to either intellect or heart, and consisted for the most part in the mechanical repetition of *versus memoriales*, versified helps to memory, rhymes into which the rules of grammar, the order of church festivals and the like, had been pressed.

The outer secular schools had gradually lost all connection with the monasteries, and had developed into a sort of grammar schools. In imitation of them, similar schools were established even in towns where there was no monastery or bishop. The language in which instruction was carried on continued to be Latin; the end and aim of education even in these independent schools was to train priests and servants for the church; the headmaster invariably was an ecclesiastic, the assistant teachers, however, were chosen from the class of 'wandering scholars,' known also as 'Vagantes' or 'Bacchantes,' who swarmed over the length and breadth of the land begging their bread, and occasionally—stealing it. Young men, candidates for the priesthood, who, after groaning for years under the iron discipline of the monastic schools, were now making the most of the short interval of freedom which preceded their ordination, to live in unbridled license and sow their wild oats, a veritable scourge to the country.

On arriving in a town where a teacher was wanted they would settle there for a short time to earn a viaticum by teaching, but they neither loved nor understood the art of teaching. They never even pretended to study the character and disposition of their pupils, they taught as they had been taught —mechanically, and ruled even worse than they had been ruled—by brute force. It is hard for us even to form an idea of the treatment which the poor children received at the hands of these rough teachers. An old German schoolmaster, Nicolas Hermann, wrote in 1560 a work in which he contrasted the state of teaching before and after the Reformation.

There we read: "When I turn my mind to the past and think of the state of schools in my youth, fifty years ago, and of the system of education then in vogue, my hair stands on end with horror. How much misery and wretchedness from cold, hunger, and bad treatment did the poor little ones suffer, and how little instruction did they get in return! Many a one reached his twentieth year before he could understand and speak a little Latin, and what poor stuff that Latin was, sounding in comparison with that spoken now like an old worn-out kettle-drum after a beautiful organ. And after the poor children had been made sufficiently miserable in school they were sent out to beg, and when they had gathered a little store in the sweat of their brow by singing in wind and rain and snow, they were forced to give it all up to pacify the Bacchanti, who sat at home in ease, and nothing was left to the poor boys but — to lick their lips and to starve."

And a well-known German writer of fables, Erasmus Alberus, born in 1500, writes:

"In my school-days I have often seen the poor children frightfully maltreated; their heads were knocked against the wall, and I too did not escape the same treatment, and I was taught in such a way that when I was fourteen years old I could not decline a single word or parse a single sentence."

Another still more horrible account of his school-days is given by Thomas Platter in his autobiography. He died as the headmaster of a big school in Basel in 1582. His account is easily accessible in Gustav Freytag's "Pictures of German Life" (London: Chapman, 1862).

Luther went to school in Mansfeld, and had personal experience of the brutality and ignorance of the teachers. He often complains that, in his young days, schools were mere prisons and purgatories, and schoolmasters tyrants and taskmasters, who beat and knocked about the children as a jailor would convicts. "When the teachers," he says, "could not vent their spleen on the headmaster, they would pour it out upon the poor boys," and he remembers once having been flogged at school fifteen times in a single forenoon.

And with regard to the capacity of the teachers, he says, in his strong, pithy language: "They knew nothing, absolutely nothing. They were stupid asses who cost money enough, and yet taught their pupils nothing, save to become asses like themselves. A man might be taught by them for ten years and more, and at the end know neither Latin nor German, to say nothing of the scandalous example which they set the youths."

Through the growing importance of the towns, the need for thorough and practical education had become every day more pressing, and to meet this need *Stadtschulen*, 'town-schools' or 'burgh-schools' had been founded in the fourteenth and fifteenth cen-

turies, at least in the powerful North-German Hanse-towns. In these schools the sons of rich merchants learnt reading, writing, arithmetic; in short, everything that was considered necessary for a mercantile career; they were commercial schools, again benefitting *one* class only.

The fourteenth and fifteenth centuries witnessed also the rise of universities in almost every part of Europe, but as yet all these centres of education were for the few, no one thought of the education of the masses.

It was reserved for Luther, the son of a poor miner, a man out of the people, to bring the schoolmaster into the cottage, and to lay the foundations of a system by which the child of the humblest peasant receives the best education the country can afford.

I hope to be able to prove from Luther's writings that he was the first to conceive the idea of compulsory education and of free education, both educational measures which, at least in this country, have only been carried out in our own days; and here we see a man, more than 300 years ago, not only clearly stating them, but also setting to work to carry them out.

Luther was deeply impressed with the idea that all the ills which oppressed Christianity came from the neglect of the young, and that his great work of reformation could only have lasting results if it began with the young. The Church could not exist without schools. Luther turned again and again to parents, exhorting them earnestly to bring up their children well. He calls children the "best gift of God," and the care for their education the most acceptable service. "To teach children," he says, "is to serve God right well." In his sermon on the "Duties of Married Life" he writes: "Let parents all realise that they can do no better work for God, for Christianity, for all mankind, than to bring up their children well. To make pilgrimages to Rome or Jerusalem, to endow churches, or say masses, or to do any other so-called 'good work' is nothing in comparison with this one work—to care for the education and well-being of children. This is the best and straightest road to Heaven. And there is no greater sin than the neglect of children, and no greater injury to Christianity than to let them grow up without education. And if we desire to make Christianity flourish again, we must begin, indeed, with the young people. This point seems to me the greatest and most important of all. Therefore let a man give good heed to the education of his children, and if he himself be not fit for the task, then let him seek out those that are, and let him not grudge any money that it may cost. For these are the churches, altars, legacies, prayers, and masses which a man leaves behind him, and which will light him on his way through the dark valley of death."

But Luther soon saw clearly that an improvement in the condition of schools could not come from the parents alone. And thus he wrote in the year 1524 his famous pamphlet: "To the mayors and town-councils of the German towns, that they ought to establish and support public schools."

This document we may look upon as the foundation-deed of the system of popular education—at least in Germany.

In powerful and persuasive language Luther points out the lamentable condition of the existing schools, and that even they were open to only a very limited class of children, while the rest grew up without any education whatever. He combats with all his might the then generally received opinion, that government and magistrates are not responsible for schools and education.

He points out that many parents are neglectful of their children, and that even of those who are not, a great number have neither time nor skill to teach. Therefore it was necessary to provide *public* teachers, and the duty of providing them would fall on the governments of towns and countries, for "to them was confided the care for the welfare and prosperity of the country."

It is interesting to read how Luther argues the point: "The prosperity of a town," he says, "does not consist so much in its strong walls, towers, fine bridges, and public buildings, as in a great number of honest and well-educated citizens. And on this account no expenditure ought to be considered too large for the building and keeping up of schools. If large sums are spent every year on public works, on roads and ways, twice as much at least ought to be forthcoming in order to prepare the way men should go through life."

Luther also advises that the wealth and endowments of the disestablished monasteries should be used for educational purposes, in order that they might be put again to their original uses, namely, the praise and glory of God and the benefit of mankind.

Luther also wants the government to provide the schools with good libraries (or "book-houses," as he calls them), and in these he does not so much value a large number of books as a good selection, for he says, "it is

not much reading that maketh a man learned, but to read what is good."

Together with the Bible and Books of Commentaries, he wants provided: helps to the study of foreign tongues, the works of the best poets, whether pagan or Christian, and more especially chronicles and books of history, "for these," he says, "are marvellous helps in the study of the course of the world and of God's wondrous dealings with men."

This pamphlet of Luther's bore good fruit; popular schools according to his ideas were established in many towns, and in numerous cases the magistrates came to him for advice in the appointment of teachers and the general arrangements. In the school regulations which he drew up for the little town of Leisnig, in Saxony, he exhorts the magistrates to appoint not only male teachers, but also female teachers, who should teach the girls to read and write and understand their own language, and bring them up in virtue, honour, and godly discipline.

This is, as far as I know, the first time that we hear of female teachers in public schools.

Having been so far successful, Luther soon made another step in advance. Hitherto he had merely laid stress on the duty of magistrates to "provide" and "support" schools and teachers, now he proclaims it to be their duty and their right to *compel* parents to send their children to school.

In the year 1530 appeared "A Sermon of Martin Luther, that children should be kept to school." There for the first time the idea of compulsory education is clearly set forth.

"I hold," he says, "that the magistrates ought to force parents to send their children to school. Do they not force their subjects to bear pikes and muskets in war time? why not much more then to send their children to school? for in this instance a worse war impendeth against ignorance and sin. Many will say: how can the poor man spare his children and bring them up as fine gentlemen? he wants them to help him in his work at home.

"*Answer:* It is not my wish that schools should be established, in which a boy spends ever so many years over Latin grammar and in the end knows nothing—as in the monkish schools. Now the times have changed, and things are different. In my opinion the boys can go to school for an hour or two every day and spend the rest of their time in helping their parents and in learning a craft. Do they not spend ten times as much time in playing ball, running, and romping?

"In the same way a girl can find time to go to school for an hour or two in the day and yet do her duties at home. As it is, she spends more time in sleeping, playing, and dancing.

"If the father be poor," he continues, "the state must help him." Here I think we have the first plea for free, or, at least, assisted education.

Luther goes on: "The rich should leave legacies for this object. This is indeed giving to the Church; for though thou wilt not, indeed, thereby loose the souls of dead men out of purgatory, thou wilt help the living and future generation to keep out of purgatory and to have peace and joy in this life."

Luther's advice to use the wealth and endowments of the monasteries for educational purposes was carried out in only very few instances—only in Saxony, where he had lived and worked.

There the monasteries of Pforta, Meissen, and Grimma were turned into free public schools in 1543 and 1550 respectively. These three schools, the so-called *Fürstenschulen*, are still flourishing, and are the only German schools which in their organisation and general arrangements can be compared with the great English public schools, the boys being in residence. Originally none of the boys paid fees; now, however, a number of boys are admitted, who pay for their board and tuition.

In his school regulations Luther also speaks of the *subjects* which he wishes to have taught. The study of religion, of the Bible, and the catechism of course comes first and foremost in his scheme of instruction. Together with this and the elementary subjects, such as reading, writing, and arithmetic, he recommends for advanced scholars the study of languages.

He says: "Languages are the sheath in which the sword of intellect is kept, the shrine which preserves this treasure of the mind; they are the vessel in which this drink is contained, the dish wherein lies this costly food." In other words: Language preserves the thoughts of bygone generations and of the greatest minds among all nations of our own generation. We think in language, and by its help give shape and expression to our thoughts, and only by language we participate in what others have thought before us.

Luther, of course, thought chiefly, I dare say only, of the classic languages and of Hebrew, which was sacred to him as the language in which God first spoke to man. But it was an immense step in advance that

the mother-tongue now received due attention, and became, at least in the elementary schools, the recognised medium of instruction.

Luther also speaks with the highest praise of the study of *History*, which, as he says, sets before us the course of the world, its failures and successes, and holds up a mirror, by the help of which the young can model their own lives by the example of others. "This man did so and so, and the result was so and so —now go and profit by the example." Such is the lesson which history is never weary of teaching us, a lesson which will influence the young in a much greater degree than any abstract teaching.

Another subject, which Luther very strongly recommends, is *singing*, and not only that the children might be able to take their parts well in church, but also because music had a softening and humanizing influence on the character. He says that he knows not how to begin or how to leave off when speaking in praise of sweet music.

And in another place he writes: "I always loved music; whosoever hath skill in this art, the same is of a good temperament, fitted for all things; we must, by all means, teach music in our schools; a schoolmaster ought to have skill in music, otherwise I would not regard him. Music is a fair gift of God and near allied to divinity. I would not for a great deal be destitute of the small skill in music which I have. The youth ought to be brought up and accustomed to this art, for it maketh fine and expert people."

Ever since Luther's times music has been taught in the German schools, and especially in the training colleges for teachers it has held a very prominent place.

While thus in Germany, thanks to Luther, the Reformation gave a new impetus to the cultivation of music, in Scotland it dealt such a fatal blow to this humanizing art that only within the last century it has been recovering from the interdiction or condemnation under which it had suffered ever since. In the Burgh Records of Glasgow I find that shortly after the Reformation the decline of the study of music became so apparent that the legislature passed an Act with a view to reviving it, and that from 1669 to 1691 that large city was "altogether destitute of a teacher of music."

Luther also speaks of *Games and Athletics*, which he wants not to be neglected in school, "for," he says, "they make strong and active limbs and healthy bodies, and a sound mind can only dwell in a sound body. And these games will serve at the same time as a safeguard against vain pastimes and evil thoughts."

Luther, though once a monk, was the avowed friend of a cheerful and healthy way of bringing up children, and in the same measure averse to monkish asceticism. He loved to see children at play, and thought that innocent childish pleasure was more acceptable to God than all the groans and muttered prayers in a monastery, and that the boys' hoops and hobby-horses, and the girls' dolls and wreaths of flowers, would find more favour before God than the cowl and veil of a monk or nun.

Dr Luther was a genuine lover of children, and none knew better than he how they should be taught. He was never so happy as when he could rock his little daughter on his knee and trot up and down the room with his little son on his shoulder, or when he could pray and sing with them and tell them stories, which would make their little eyes shine with delight. He possessed the gift, which, perhaps, before all others, is required in the teacher, that of understanding children's nature and being able to enter into their ways of thinking and feeling, and into their little joys and sorrows.

He thought that the great lessons of the Bible might be clothed in childish language and childish similes, and thus brought nearer to the youthful imagination.

"Let children be taught," he writes, "that our dear Lord sits in heaven on a golden throne, that he has a long grey beard and a crown of gold, and let no one despise this childish language. Christ became man, and put His divine thoughts into human language in order to make us understand them and to draw us unto Himself, and so we too must become like little children and speak the language of children, if we would draw them to us and if they shall understand us.

"We should speak to a little one in this way: 'Dear child, thou too hast a guardian-angel, greater and mightier than is the king of France or the German emperor, and if thou wilt pray night and morning, He will be with thee, and will sit on thy little bed. He is clothed in white, and He will care for thee and guard and rock thee. And if thou wilt say grace joyfully before meal, thy angel will come to table too, and will serve and guard thee, that no evil come to thee, and that the food may well agree with thee.'

"If parents would fill the minds of their little ones with these thoughts, they would learn early that the angels are near them, and would look to them for help, and would never do evil, even when no man was there to see.

"To make a lesson clearer and simpler for children, we must read, sing, preach, write,

and invent, and if it would help in any way I would ring all the bells and play all the organs and let everything sound in which there is sound."

How well Luther himself understood the language of childhood we see from his letters to his children. One of them which he wrote from Coburg to his little son Hans I will print. I have tried to put it into English, but I am fully aware that it is impossible to reproduce the subtle charm of its quaint language.

"Grace and peace in Jesus Christ be with thee, my dear little son. I perceive with much pleasure that thou art making good progress in thy learning, and that thou now givest attention to thy prayers. Continue to do so, my dear boy, and when I return home I will give thee a beautiful toy.

"I know a lovely garden, full of children, dressed in robes of gold, who play under the trees with beautiful apples, pears and cherries, nuts and plums. They sing, they leap and dance, they are all joyful and merry. There are also beautiful little ponies with bridles of gold and saddles of silver.

"In passing through the garden I asked the owner of it what all that meant, and who were the children? He replied: 'These are the children who love to learn and to pray, and who are pious (*fromm*) and good.' I said to him: 'Good sir, I have also a little son called Hänsichen Luther, might he not also come here and eat the beautiful apples and pears, and ride on the pretty little ponies, and play with the other children.' He replied: 'If your boy is sensible, if he says his prayers, and learns willingly, he may come, and he may bring his playmates little Philip and James along with him. They will here find fifes and drums and lutes and all manner of toys, and they shall dance and shoot with little crossbows.' And the man pointed out to me in the middle of the garden a fair meadow prepared for dancing, and there I saw fifes and cymbals of pure gold, and pretty silver crossbows hanging on the trees! But it was yet early in the morning, and the children had not had their breakfast yet, and I could not tarry till the dance commenced. Leaving, I said to the man: 'Good sir, I am going to write immediately to my dear little son, and tell him all these things; and I will tell him to be a good boy, to pray and to learn well, that he may come into this garden. But he has a cousin whom he loves much, her name is Ellen, might he not bring her with him too, for he cannot do without her.' Then said the man: 'Yes, they may both come together.'

"Now, my dear little son, be wise, and tell Philip and Jimmy to be wise also, and you will all be allowed to play in the beautiful garden. Herewith I commend thee to the Almighty God.

"Greet thy cousin Ellen, and give her a kiss for me.—Thy loving father, MARTINUS LUTHER. Anno 1530."

Luther wanted learning to be made pleasant, but in spite of this he was a strict disciplinarian, and declared that he would rather see his child dead than disobedient. Obedience and the love of truth he commends as the best fruits of a good education.

After all this we cannot but expect to find that Luther had a warm heart and active sympathies for teachers as a body. He several times applied to his prince for a better salary for the teachers in elementary schools, especially when new schools were to be established, and how highly he thought of the profession of teaching will best be shown by the following passage from his writings, with which I will close:

"A worthy and painstaking teacher who truly cares for the education and welfare of those committed to his care can never be paid for his pains, and is beyond all praise. If I could free myself from my many duties as a preacher, or were obliged to leave them, I would rather be a schoolmaster than anything else in the world. For I am convinced that the preacher and the schoolmaster occupy the greatest, best, and most useful of positions—indeed, it is hard to say which of the two is the best." GEORG FIEDLER.

SCHILLER'S LYRICS—THE PERIOD OF MATURITY.

THOUGH most students of German literature are agreed that Schiller is the greatest dramatist Germany has ever seen, and are ready to devote much time and trouble to a careful analytic study of his grand tragedies, there apparently exists, at least among the English public, want of appreciation of Schiller's lyrics. There is no lack of English translations, but even the spirited renderings of Lord Lytton have so far failed to arouse that interest and to win for Schiller's later lyrics that admiration to which in the eyes of the present writer they have an indisputable claim.

Schiller is, it must be admitted, not a great

writer of the lyric proper; he has written no real love songs, and hardly any odes or songs on the charms and gifts of nature, or similar poems. The great masters of such lyrics are Goethe, Uhland, Heine, and Geibel. The outward circumstances of his life are scarcely reflected in his poems, while his moods, opinions, and convictions find free expression in them. It is of interest to observe the change in his way of looking at the world in his poems—*Resignation* (1784), *Lied an die Freude* (1785), *Die Ideale* (1795), *Sehnsucht* (1801), and *Pilgrim* (1803)—the second of which was written after Schiller had found in Körner his most intimate friend (beginning of the "second" period), and the third after he was happily married to an excellent and devoted wife, and had just found in Goethe a most congenial friend and fellow-worker for the rest of his life (beginning of his "third" period). But, as compared with the infinite variety of songs suggested to Goethe by his personal feelings and the circumstances of his life, he wrote hardly anything in this lighter style of lyric poetry.

Schiller will ever be remembered as one of the greatest masters of the German ballad; his best productions of this kind are, in fact, on the lips and in the hearts of all true Germans. Moreover, he is undoubtedly the greatest German writer of reflective and philosophical poems, and finally, he is unsurpassed in short and highly-finished epigrams in classical metre.

Schiller's poems were arranged by himself in various manners. He purposely omitted from his collection most of his juvenile productions, which, in their somewhat crude and exaggerated form, rightly failed to satisfy the taste of the mature artist. Some others were more or less altered and shortened before Schiller admitted them; this holds good especially of some of his early poems. In either rejecting, or at least considerably modifying them, he applied to his own productions those high principles which he had set forth in his famous review of Bürger's poems, and in his own poem *Die Künstler*.

The usual way in which we find Schiller's poems printed, in the vast majority of editions, is due to Körner's arrangement. When, after Schiller's death, he undertook (in 1812) to superintend the publication of a new edition of Schiller's works, he arranged the poems in the first instance under three heads: *Gedichte der ersten, der zweiten, der dritten Periode*, thus rightly marking the three main periods in the life and development of his friend. Within each period, however, Körner arranged the single poems, not in their probable chronological order, but rather in accordance with their contents, and with artistic principles. Schiller's own arrangment of his poems (in the edition published by Crusius at Leipzig, 1800 and 1803, in 2 vols.) has been ably discussed in an elaborate article by Kettner, in the "Vierteljahrschrift für Litteraturgeschichte," III. (1890), 128 sqq. In Goedeke's and Bellermann's editions an attempt has been made to give the poems, as far as possible, in chronological order, which is by far the most acceptable for the real student of the development of the poet's mind and art. L. Bellermann's new and cheap edition (Leipzig, 1895) is especially to be recommended; it is well arranged, well printed, and contains the most important various readings, and brief but useful notes. The titles of the best commentaries on Schiller's poems are enumerated on pp. 100-102 of my *Handy Bibliographical Guide to the Study of the German Language and Literature*, London, 1895. Most useful and interesting information concerning all the more important poems may be obtained from Schiller's correspondence with Goethe, Körner, and Humboldt. Some books and articles which are specially useful will be mentioned below.

We shall, in the following, confine our attention to the *poems of the third period*—in other words, to the best poems produced by the mature artist, writing with a complete mastery of form and drawing from a well-filled treasury of ideas of the highest order. The poems produced by Schiller during the last and greatest period of his life (1794-1805) are not evenly scattered over eleven years, but the vast majority of them are due to a short lyrical outburst after a silence of nearly six years, most of them being written between the years 1795 and 1798. The preponderance of thought in them clearly bears testimony to the serious historical and philosophical studies of the previous years, while the last years of Schiller's life were almost entirely devoted to the working out of his great dramas.

The many lyrical poems of the third period can be most easily surveyed if we group them into three large and four small classes. In some cases, of course, it is impossible to draw a hard and fast line between the several groups. Some poems may stand, as it were, half-way between two groups, and show characteristics of either. Especially with regard to the so-called 'philosophical poems,' it must be admitted that, apart from those which are pre-eminently called by this name, philosophical ideas run through most

of his ballads and through nearly all of his epigrams; indeed, with so philosophical a mind as Schiller's, it is small wonder that they even underlie the majority of the social songs written for the merry gatherings of the Weimar friends. Still, the following groups may conveniently be distinguished:—(1) *Ballads* and *narrative poems;* (2) *philosophical poems*, of every description, great and small, on a great variety of topics; (3) *epigrams* in elegiac metre, satiric and otherwise. These form the three groups which are by far the most important. There are some smaller groups:—(4) *songs* composed *for social gatherings;* (5) *parables* and *riddles;* (6) poems originally intended to form a longer *romantic story;* (7) miscellaneous poems, partly connected with Schiller's dramas.

As to their *metrical form*, it should be observed that most of them are composed in stanzas, most of which have a light and musical rhythm, but which sometimes rise to genuine pathos. In nearly all of them the lines of the stanzas are linked together by means of rime. These rimes, not quite pure, and therefore not altogether satisfactory from a severe modern critic's point of view, were perfectly correct in nearly every case in the poet's own Swabian pronunciation, to which he adhered to the last day of his life. It should not be forgotten that Schiller's verses, as well as Goethe's, were intended to be sung or recited, not merely read, and that the rimes used were such as to satisfy the ears of the South German poets. Since the endeavours and achievements of Platen and Geibel, who successfully insisted on greater accuracy of rime, and since the gradual development of a standard modern German pronunciation, greater strictness in the handling of rime is now required of poets than was thought necessary in the days of the Weimar classics. The rhythm in Schiller's poems is always of great beauty, and sometimes of a quite special grandeur, an irresistible power which is peculiar to this enthusiastic and manly poet.

Only a very few poems are written in a different metre. It would seem strange that Schiller, whose lofty mind was so near akin to Klopstock's, should have produced but *one* ode in the style of the master of the German ode. This is the poem *Der Abend* (Bellermann, p. 109). Another ode, not written in the Horatian stanza of four rimeless lines, but in free rhythms, after the manner of Pindar (but in rime), is his *Dithyrambe* (1796, Bellerm., p. 153). Again, the Italian Ottave Rime was the metre employed in his *Abschied vom Leser* (1795, Bellerm., p. 112), and *Die Begegnung* (1796. Bellerm. p. 183). He did not take up the Spanish or Servian metres, of which Goethe was so fond; he did not attempt to write poems in the Italian terzine or in any of the Oriental metres; he kept away from the French Alexandrine and from the classical iambic trimeter, nor did he even make use of the old German more freely constructed verses, with the exception of two early ballads—viz., *Der Taucher* and *Der Handschuh*. He never used the old rhapsodic Nibelungenstrophe with its magnificent ring, in which subsequently Uhland wrote a number of his finest ballads. Schiller usually wrote his poems in well-constructed stanzas of six, eight, or more lines, with a skilful arrangement of the rimes, the rhythm always varying according to the nature of the subject to be treated.[1]

The *first* group of minor poems,[2] seven in number, owes its existence, like the second, to some special circumstance. In 1802 Goethe had founded a small and select circle, in which ladies and gentlemen met at his house on Wednesdays, after the theatre; and to be admitted to the membership of this *cour d'amour*, as it was jestingly called, was considered to be a special honour. It was the custom at these gatherings of the *Mittwochsgesellschaft* to sing social songs in chorus, and Goethe and Schiller frequently provided original songs for the purpose. To this *Mittwochskränzchen* Goethe's so-called *Gesellige Lieder* owe their origin, and seven of Schiller's lyrics were composed for it. Although all of them were intended to be sung, and some of them are written in a light and graceful style, they are full of thought and bear unmistakably the stamp of Schiller's genius. The poems belonging to this group are: *Dem Erbprinzen von Weimar* (1802), who attended a meeting just before starting for Paris; *Die Gunst des Augenblicks* (1802), *An die Freunde* (1802), *Die vier Weltalter* (1802), the two poems each called *Punschlied* (1803), and, lastly, *Das Siegesfest* (1803). *Die vier Weltalter* also belongs to that interesting class of poems in which the development of civilization is depicted, viz., *Das eleusische Fest, der Spaziergang, die Glocke*, and the beginning recalls ideas occurring in poems such as *Der Graf von Habsburg, Die Macht*

[1] On Schiller's metre, see E. Belling, *Die Metrik Schillers.* Breslau, 1883 (and compare Wackernell's review of this book in the *Zeitschrift für deutsche Philologie*, xvii., 449 sqq.)

[2] *i.e.* (4), (5), (6), (7) in the above classification.

des Gesanges, Die Teilung der Erde, and others. *Das Siegesfest*, on the other hand, is one of those poems the subject matter of which belongs to the Homeric world, of which Schiller was so fond, and which suggested to him the early poem *Hektors Abschied* (1780), the fine elegy *Kassandra* (1802), and some splendid epigrammatic poems, the best of which is the clever parody, *Shakespeares Schatten* (1796). The *Iliad* was Schiller's favourite epic, Hektor his favourite hero. All the before-mentioned poems were suggested by the *Iliad;* only *Shakespeares Schatten* refers to a well-known scene in the *Odyssey* (B. xi.). Possibly the heroic age of the Greeks had been brought again very vividly before Schiller's mind when he was adapting Goethe's *Iphigenie* for the Weimar stage (especially at the beginning of 1802). Both *Das Siegesfest* and *Kassandra* remind us in style and often in expression of Goethe's fine drama.

A second distinct group (No. 5) is formed by the thirteen *Parabeln und Rätsel* (1801-4), the first of which were written in 1801 for the representation of Schiller's *Turandot*, which is an adaptation of Gozzi's comedy for the Weimar stage. The riddles are of the poet's own invention, and met with great success. This induced Schiller to write new riddles for subsequent representations of the drama; Goethe contributed one too, and it was a source of much amusement to the Weimar audience when they were able to find the solution of Turandot's riddles no less quickly than the clever Prince Kalaf on the stage.

The *third* group (No. 6 of the above given classification) consists of some poems which, though different in metre and style, yet seem to belong together. They may have been originally intended to form part of a cycle of poems, making up one "romantische Erzählung in Versen," which was planned by the poet according to his letters to his friend Wilhelm v. Humboldt (Oct. 5, 1795) and Körner (Feb. 29, 1796). Even after the plan of the larger work had been abandoned, some of the intended situations may have been worked out by the poet. Three—possibly four—poems seem to belong to this group, all differing from one another in their metrical form. These are: *Die Begegnung* (1796), *Das Geheimnis* (1796), *Die Erwartung* (1796), and *An Emma* (1796); see Bellermann's edition, pages 183-187, and notes.

Apart from these three minor groups there are (7) a few poems which are connected with Schiller's later dramas: *e.g.*, *Reiterlied* (1798), *Des Mädchens Klage* (1798), *Nänie* (1799), and *Thekla, eine Geisterstimme* (1802) belong to *Wallenstein; Die Johanniter* (1795) belongs to the intended play *Die Maltheser; Das Mädchen von Orleans* (1798) belongs to *Die Jungfrau von Orleans; Wilhelm Tell* (1804), *Berglied* (1804), and several songs from *Wilhelm Tell* must be grouped with Schiller's last great drama; *Gesang des Pförtners* (1800) was written for Schiller's adaptation of *Macbeth; Der Jüngling am Bache* (1803), a counterpart to *Des Mädchens Klage*, was written to be inserted into his translation of Picard's comedy, *Der Parasit*. *Der Jüngling am Bache* and *Des Mädchens Klage* may also be well grouped along with the poems *Begegnung*, &c., of the first minor class, and with the poems from Wallenstein and Tell, as all of them treat of a special situation and express the feelings of special persons (the lover, the soldier, the shepherd, the hunter, &c.) under special conditions. Poems of this kind occur very frequently among the lyrics of Uhland. There are also a few poems suggested by circumstances of the times, viz., *Die Antiken zu Paris* (1800), *Antritt des neuen Jahrhunderts* (1801), and some *Stammbuchblätter*, one of which was dedicated to Goethe's son August —but all of these are of but slight importance. Special mention is due to the poem which Schiller addressed to Goethe on the production at Weimar of Goethe's translation of Voltaire's Mahomed. It contains the views of Schiller and his friend Goethe as to the classical French tragedies.

We can now proceed to the grouping and discussion of Schiller's *ballads and narrative poems* (No. 1 in the above classification). Only a very brief survey can be given in this place, and but a few points of paramount importance be touched upon.

Readers who are anxious to consult an edition of Schiller's ballads with English notes are referred to the following books: C. G. A. Bielefeld, *Ballads of Uhland, Goethe, Schiller*, with introductions to each poem, copious explanatory notes, &c. (London, third edition, 1888); Henry Johnson, *Schiller's Ballads*, with introductions and notes (Boston, 1888). There is also C. A. Buchheim's well-known collection, *Balladen und Romanzen* (London, 1891), which, of course, includes Schiller's ballads. For the special study of Schiller's ballads H. Johnson's edition will be found most serviceable. There are several translations of Schiller's ballads, of which those by John H. Merivale (1844), Lord Lytton (1844, [2]1852, reprint in the 'Chandos Classics,' 1887), Edgar A. Bowring (1851, [2]1873, reprint in 'Bohn's Standard Library,' 1884), may be mentioned. Some useful German books on Schiller's ballads are the

following: E. J. Saupe, *Goethe's und Schiller's Balladen und Romanzen.* Leipzig, 1853. A. W. Grube, *Goethe's Elfenballaden und Schiller's Ritterromanzen.* Iserlohn, 1864.

The great majority of Schiller's ballads are now exactly a hundred years old, the most important years of his ballad poetry being the years 1797 and 1798, especially the former. It has been justly called *Das Balladenjahr.* The ballads written in emulation with Goethe in 1797 were published at the end of the year in the *Musenalmanach für* 1798, often called *der Balladenalmanach;* those written in 1798 appeared in the *Musenalmanach für* 1799, which were both edited by Schiller. Only a very few ballads were written after 1798, and, as may be remarked in passing, only a very few ballad-like poems, such as *Die Schlacht* (1781), in rhapsodic free rhythms, and *Graf Eberhard der Greiner* (1781), in a short popular metre, had been written by the young Schiller, while none were composed during the years of his second period.

Among the many *lyric-epic poems* with a strong, but skilful, admixture of the philosophical element, eleven poems stand out which, above all others, deserve to be called ballads (*Balladen*, or rather *Romanzen*, owing to the preponderance of the epic element—a discussion of which terms would carry us too far in this article). Four of these ten poems treat of classical, and seven of medieval subjects. The former are—*Der Ring des Polykrates* (1797), *Die Kraniche des Ibykus* (1797), *Die Bürgschaft* (1798), and the later *Hero und Leander* (1801); the latter are called *Der Taucher* (1797), *Der Handschuh* (1797)—(compare R. Browning's fine counterpart, *The Glove*, and Langbein's prosy *Liebesprobe*), *Der Gang nach dem Eisenhammer* (1797), *Ritter Toggenburg* (1797), *Der Kampf mit dem Drachen* (1798), and the later poems *Der Graf von Habsburg* (1803), and *Der Alpenjäger* (1804).

The poems of the medieval group generally work out some idea which Schiller wished to set forth by using some medieval anecdote, but he is far from drawing from the stores of the old national German *sagas*, which were little known in his day, but were subsequently very largely utilised by Uhland and his followers. Heroes like Charlemagne, Roland, Siegfried, Merlin do not appear anywhere in Schiller's ballads; nor does Schiller (except in his *Alpenjäger*, with which may be compared R. Baumbach's epic *Zlatorog*) make use of popular beliefs and superstitions, as Goethe did in his *Erlkönig*, *Fischer*, *Der getreue Eckart*, and others, Bürger in his *Lenore* and *Der wilde Jäger*, Heine in his *Lorelei.* Contemporaneous events, such as were treated by Goethe in *Johanna Sebus* and by Bürger in *Die Kuh* and *Das Lied vom braven Mann*, do not form the subject of any ballad, nor are there any comic ballads of the character of Bürger's *Die Weiber von Weinsberg* and *Der Kaiser und der Abt*, or of Uhland's *Schwäbische Kunde*, *Klein Roland*, *Roland Schildträger*, and others, in which the old German humour was successfully revived. In the choice of his subjects and in their treatment Schiller is quite original, and the clearness, fulness, and power of his diction, the loftiness of his ideas, the irresistible seriousness and ardour of the poet, have made all of these ballads, the classical no less than the medieval, extremely popular with high and low alike in the Fatherland, where they form a regular and indispensable part of the school-teaching leading up from the easier ballads of Uhland and young Goethe to Schiller's more difficult poems of philosophical character such as *Klage der Ceres*, *Der Spaziergang.*

Yet there are great differences in style in these ballads: some are quite dramatic, and consist of several scenes, *e.g.*, *Der Taucher*, *Die Bürgschaft*, *Polykrates*;[1] others are much more epic in tone, viz., *Toggenburg*, *Eisenhammer*, *Handschuh*, *Hero*, *Graf v. Habsburg;* especially the two first-mentioned poems are intentionally kept quite simple in metre and style. Midway between these stand *Ibykus*, *Kampf mit dem Drachen*, *Alpenjäger.* In some ballads one great scene is brought before our eyes with the consummate skill of the great dramatist, viz., *Taucher*, *Drache*, *Handschuh*, *Graf v. Habsburg;* in others the scenes change, and we accompany the hero: *Bürgschaft*, *Eisenhammer*, *Alpenjäger.* In *Ibykus* both kinds appear combined.

Schiller's ballads were conceived and written during and between the work at his tragedies; they are inferior to them neither in perfection of structure nor in terseness of language. Even the ballads are in more than one case little dramas in themselves, sometimes even divided into three acts, as, for example, in *Der Taucher* or *Die Bürgschaft*, so that three times the curtain rises and falls, and after each fall in the *Taucher* there is a pause, and, as it were, a moment's silence, then it goes up again and the action is continued. The firm hand of the great dramatist is clearly noticeable in the clear and vivid way in which the action is unfolded and the interest sustained.

Sometimes a ballad must be directly connected with one of Schiller's dramas: while

[1] I shall in the following make use of some abbreviations in mentioning the titles of the ballads.

working at the latter, and reading up old authorities, the poet found the material for the former. In this relation does *Der Graf von Habsburg* (also *der Alpenjäger* and the poem *Berglied*) stand to *Wilhelm Tell*; and *Der Kampf mit dem Drachen* grew out of studies made for Schiller's intended tragedy *Die Maltheser*. The short poem in elegiac metre, *Die Johanniter*, must also be connected with this play. Sometimes the same idea occurs in a play, and is worked out more fully in a ballad written at the same time. This is the case with *Der Ring des Polykrates* in its relation to a scene (iv.) in the last act of *Wallensteins Tod*, in which the Duke of Friedland refers to the old conception of the "envy of the gods" (compare my Pitt Press edition, note to line 3585). The idea seems in this case to have been introduced into the drama from the ballad.

It is a most fascinating study to watch Schiller at his work, and, by comparing his ballads with their well-known sources (for sources he always had, and they can in most cases be easily traced—he did not invent ballads of his own like Goethe's splendid *König in Thule* or *Der Sänger*), to find out what attracted the poet in them, what he wished to work out in full, what he thought it good to add, what he considered it necessary to omit. If the anecdote, the raw material, is as a rule interesting, it is astonishing to see what Schiller made of it. Take *Der Graf von Habsburg*. Schiller was obviously interested, above everything, in the part of the minstrel and the way in which poetry could be introduced as a mighty agent. Hence, after the description of the great coronation scene at Aachen he inserted stanzas 3-5, of which no trace is found in his source, Tschudi, the Swiss chronicle-writer, whose account Schiller only utilised for stanzas vi. and following. Again he changed completely, and thereby improved very considerably the old anecdote of the "fish-man" in his *Taucher*. What was it that interested him first of all in *Die Kraniche*? Again, no doubt, the great influence of his own art, of poetry, and the working out of the impressive scene in the theatre, and the grand chorus of the Goddesses of Revenge modelled on a chorus of Aeschylus' *Eumenides* (cp. Goethe's *Iphigenie*, Act III.). The earlier portions of *Die Kraniche*, the character of which is more epic, are mainly due to the influence of Goethe. The history of this ballad, which can be clearly traced in Schiller's correspondence with his friends, especially with Goethe, is a most beautiful proof of the utterly unselfish way in which the two poets worked together. To the old and often treated 'Schwimmersage,' which forms the subject of some of the finest German popular songs, Schiller gave the classical ballad form in *Hero and Leander* just as it received its finished dramatic form at the hands of Grillparzer in *Des Meeres und der Liebe Wellen*.

In every one of his ballads there is as a rule one general underlying idea, which is exemplified by the narrative; sometimes it is compressed into one or two lines, such as "Der Mensch versuche die Götter nicht," or "Die Treue, sie ist doch kein leerer Wahn," or "Des Lebens ungemischte Freude ward keinem Irdischen zu teil," "Raum für alle hat die Erde," or he glorifies "die Demut, die sich selbst bezwungen," or shows "Der Eumeniden Macht," by which "der fromme Dichter wird gerochen."

Schiller's language in his ballads is not as melodious and simple as Goethe's or Heine's, but it is highly expressive, and carries the reader and hearer irresistibly away with it. In every line we see the artist who has attained to perfection, and has acquired a complete mastery of all the possibilities of poetic diction. Goethe's influence is clearly visible in Schiller's calm self-control in spite of his inner fire and in the strict observation of even the smallest requirements of artistic form. This would have been impossible for Schiller during the period of his youth, and shows how much he benefitted by the constant intercourse with his great friend.

By the side of these "real" ballads there occur two other groups of narrative poems. The former includes such poems as are altogether objective and quiet in style, and merely descriptive. Schiller, the "subjective" poet, who earnestly strove to learn from his friend Goethe the art of calm, plastic, and objective description, was anxious to seize every opportunity of practising himself in this new style. From these endeavours sprang poems such as *Pompeji und Herkulanum* (1796), (reminding us of the style of many of Goethe's poems now collected under the heading *Antiker Form sich annähernd*), *Nadowessische Totenklage* (1797), and lyrics such as *Der Abend* (1795), the only poem of Schiller's in the form of the Horatian ode after the model of Klopstock, and also *Deutsche Treue* (1795), and *Berglied* (1804).

The other class consists of narrative and descriptive poems of a strongly-marked allegorical and philosophical character. They stand in the middle between the ballads and the philosophical poems. Most of them were written in the years 1795 and 1796, and

thus immediately precede the productions of the *Balladenjahr*, 1797. The philosophical poems mark the transformation of Schiller the philosopher and historian into Schiller the poet. They are the outcome of much thought, and were composed simultaneously with Schiller's last great philosophical works, viz., the new and much-altered text of his fine *Briefe über die ästhetische Erziehung des Menschen*, and his great and fruitful essay, *Über naive und sentimentalische Dichtung*. They were written at a time when Schiller, tired of mere speculative writing, turned his serious attention once more to poetry, and strove, in worthy emulation of his newly-won friend Goethe, to carry out in real life what he conceived to be the true principles of art, what he had set forth in his letters to friends and in his critical reviews, and to create works of his own, which should be stepping-stones towards that high ideal of artistic perfection which he had now set up for himself.

KARL BREUL.

(*To be continued.*)

REVIEWS

AUCASSIN AND NICOLETTE.

Edited and Translated by FRANCIS WILLIAM BOURDILLON. (London: Macmillan.)

AUCASSIN AND NICOLETE.

Done into English by ANDREW LANG. (London: Nutt.)

EVER since the appearance of Walter Pater's "Studies in the History of the Renaissance," twenty-five years ago, *Aucassin and Nicolete* has represented French mediæval literature to the average cultured Englishman. This is a curious fact, for *Aucassin* is by no means a representative work of that literature, being, in many ways, a unique example of literary art. But it is certainly one of the most beautiful products of mediæval literature, and, on that score, fully entitled to its fame.

In the year 1887, Mr Bourdillon and Mr Lang almost simultaneously published translations of this little gem. It may be said that both the authors realised their respective ideals with remarkable success, though it is doubtful whether either of the ideals that they strove to attain was the true ideal. We appreciate to the full the great merit of these renderings, new editions of which have recently appeared, and if the present review will be found to contain more blame than praise, the reason is that Mr Bourdillon and Mr Lang have already been made the recipients of a great deal of indiscriminate eulogy, and that, rather than write another panegyric, we preferred to put down a few critical remarks.

The translators were practically unanimous as to the way in which the prose sections of the work should be dealt with: they both adhered very closely to the original, Mr Bourdillon's version especially being scrupulously faithful. Mr Lang's style is throughout the more old-fashioned of the two, the "touch of Malory," to which he himself alludes, being very effective. We select a passage at random, which brings out the main characteristics of each translation:

Nicolete se dementa molt, si com vos avés oi. Ele se conmanda a Diu, si erra tant qu'ele vint en le forest. Ele n'osa mie parfont entrer por les bestes sauvaces et por le serpentine; si se quatist en un espés buisson, et soumax li prist, si s'endormi dusqu' au demain a haute prime, que li pastorel isicrent de la vile, et jeterent lor bestes entre le bos et la riviere; si se traient d'une part a une molt bele fontaine qui estoit au cief de la forest, si estendirent une cape, se missent lor pain sus. Entreus qu'il mengoient, et Nicolete s'esveille au cri des oisiax et des pastoriax, si s'enbati sor aus. "Bel enfant, fait ele, Dame Dix vos i ait!"

Bourdillon.

Nicolette made great lamentation, as you have heard. She commended herself to God, and went on till she came into the forest. She durst not go deep into it, for the wild beasts and for the serpent kind; and she crept into a thick bush, and sleep took her; and she slept till the morrow at high Prime, that the herdboys came out of the town, and drove their beasts between the wood and the river; and they draw aside to a very beautiful spring which was at the edge of the forest, and spread out a cloak and put their bread on it. While they were eating, Nicolette awoke at the cry of the birds and of the herdboys, and she sprang towards them. "Fair children!" said she, "may the Lord help you!"

Lang.

Nicolete made great moan, as ye have heard; then commended she herself to God, and anon fared till she came unto the forest. But to go deep in it she dared not, by reason of the wild beasts, and beasts

serpentine. Anon crept she into a little thicket, where sleep came upon her, and she slept till prime next day, when the shepherds issued forth from the town and drove their bestial between wood and water. Anon came they all into one place by a fair fountain which was on the fringe of the forest, thereby spread they a mantle, and thereon set bread. So while they were eating, Nicolete wakened, with the sound of the singing birds, and the shepherds, and she went unto them, saying: "Fair boys, our Lord keep you!"

The translation of the verse was, of course, a far more difficult matter. Mr Bourdillon's version is the more scholarly and faithful, while Mr Lang's makes the more delightful reading. Roughly speaking, the difference between the two is the same as that between Longfellow's and Cary's translations of Dante. The original is in *laisses*, consisting of lines of seven syllables, connected by assonance or rhyme, and ending with a feminine verse of four syllables. Assonance being practically out of the question in English, both translators have employed rhyme, Mr Bourdillon usually making his lines rhyme two by two, while Mr Lang allows himself greater latitude in this respect, not binding himself to consecutive rhymes or to the number of lines joined together by the same rhyme. Mr Bourdillon set himself three very hard conditions: "to add nothing, to take away nothing, and to render each single line in a single line." Of Mr Lang it may be said, that it was his chief aim to write verse which should make smooth reading. He does not scruple to add and to omit words and even whole verses, but he generally succeeds in giving the sense and spirit of the original. Under the circumstances, further comparisons would be unfair. Mr Bourdillon was so cramped by his conditions, that his verses naturally do not flow with the same ease as those of Mr Lang. Take the following *laisse*:—

Nicolete o le cler vis
Des pastoriaus se parti
Si acoilli son cemin
Tres parmi le gaut foilli,
Tout un viés sentier anti,
Tant qu' a une voie vint,
U aforkent set cemin
Qui s'en vont par le pais.
A porpenser or se prist
Qu'esprovera son ami,
S'i l'aime si com il dist.
Ele prist des flors de lis,
E de l'erbe du garris,
Et de le foille autresi,
Une bele loge en fist;
Ainques tant gente ne vi.
Jure Diu qui ne menti,
Se par la vient Aucasins,
E il por l'amor de li
Ne s'i repose un petit,
Ja ne sera ses amis,
N'ele s'amie!

Bourdillon.

Nicolette, that bright-faced may,
From the herdboys went her way,
And set forth upon her road
Right amid the bosky wood,
Down an ancient path foregone,
Till a highway she came on,
Where do seven roads divide,
That thorough the land go wide.
Then she fell bethinking her,
She will try of her lovèr
If he love her as he said.
Lily flowers she gatherèd,
Of the prickly-leavèd oak,
And of leaves beside she took;
Thereof a fair lodge made she;
Ne'er so dainty did I see;
Sware by God, who cannot lie,
If Aucassin come thereby,
And if he, for love of her,
Rest not for a little there,
Ne'er shall he be her lovèr,
Nor she his love!

Lang.

Nicolete the bright of brow,
From the shepherds doth she pass
All below the blossomed bough,
Where an ancient way there was,
Overgrown and choked with grass,
Till she found the cross-roads where
Seven paths do all way fare,
Then she deemeth she will try,
Should her lover pass thereby,
If he love her loyally.
So she gathered white lilies,
Oak-leaf, that in green wood is,
Leaves of many a branch I wis,
Therewith built a lodge of green,
Goodlier was never seen,
Swore by God who may not lie,
"If my love the lodge should spy,
He will rest awhile thereby
If he love me loyally."
Thus his faith she deemed to try,
"Or I love him not, not I,
Nor he loves me!"

Mr Bourdillon tells us that "feeling that no translation in the world could give the real savour of this delicate little work, I have tried to present the original, side by side with an English version, in such a way as to tempt even the 'general reader' to make some effort to follow it." For this purpose his rendering is admirable, though it is obviously less enjoyable than the other, if we regard it apart from the text. Mr Lang probably never intended his version to be compared with the original, but we think it is a pity that he did not adhere somewhat more closely to his text. There can be no doubt that the translator who would give us the ideal English *Aucassin* must endeavour, as far as possible, to combine the fidelity of Mr Bourdillon with Mr Lang's poetic grace.

If we now come to details, there is one remark we should like to make concerning the short verse at the end of each *laisse*. In

the original, this verse is scarcely ever connected by rhyme or assonance with the one that precedes, and it is from this complete isolation and independence that it derives its principal charm. Both our translators have frequently overlooked this point, and, to any one acquainted with the original, this fault is as irritating in its way as are Shakespeare's rhymes at the end of his scenes in blank verse.—There are very few actual mistakes in the renderings; Mr Bourdillon's may indeed be said to be practically free from them, though, of course, scholars may differ from him in disputed passages. With regard to the *deport du viel caitif* (section 1), we have often wondered whether the words should not be altered in such a way as to make them mean "the joy of unhappy old *men*" (generally); *caitif* almost certainly does not mean "captive" here, as L. thinks. In *Les beles dames cortoises, que eles ont ii. amis* (6) both B. and L. translate: "who have," instead of "for they have." L. still renders *esci* (6) by "thirst," though it is now generally recognised that the word comes from *exilium*, and means "unhappiness." Both B. and L. several times translate *quant*—"if," whereas it always means "when" (2, 8, 10). *Tes enfances* (10) almost certainly means "such youthful exploits," not "thy . . . " (L.). *Li tors estoit faelée de lius en lius* (12) does not mean: "The tower was flanked with buttresses" (L.). Surely there is no occasion for rendering: *Hé Dix! douce creature* (10)—"Oh Heaven! gentle creature!" (B.). *Ciere* (18) = *chère*, and does not mean "great" (L.). *Quoi que* (20) never means "while" (B. and L.). *None* (20) is not "noon" (L.). It appears to us more natural to take the pronoun in *Dix le garisse* (21) as referring to Nicolette, rather than to Aucassin (B. and L.). *Dona tant del sien* (22) should be "and gave so much of what she had," not "and gave of that she had" (L.). *A deux envers* (24) is not adequately rendered by "twy-fold" (L.). Why translate *jogleor* (38)—"harper" (L.), in a passage where the musician's instrument is specially given as *viële*? We have remarked a certain misplaced prudery in both translators. Even the faithful Mr Bourdillon thinks that the equivalent of *ganbete* (11) should be given as "flesh," Mr Lang preferring "fair white limbs," and omitting *ganbes* altogether in the well-known descriptive passage that follows. The latter is sometimes guilty of a picturesque phrase, where the utmost simplicity is needed: *ala parmi le forest* (24)—"hurled through the forest." He has also a trick of adding embellishments (in the way of similes, &c.) to a text which is remarkably free from anything of the kind: *vairs les ex* (15)—"eyes as clear as the water in a mere."

Vair, applied to the eyes, probably does not mean "clear," nor "blue," as Mr Lang renders it in another passage (12). Mr Bourdillon devotes a special appendix to this difficult word. He decides in favour of "bluish-grey"; perhaps it is safest to take it to mean simply "dark." The confusion with "green," to which Mr B. alludes, is very interesting. He might have added that this mistake passed over into Spain, together with the French poetry. In the Spanish literature of the thirteenth and fourteenth centuries we often read of *ojos verdes*. He might also have referred his readers to some, books (such as those of Alw. Schultz, Renier and Houdoy), that deal with the mediæval standards of female beauty, and with this question of the *vairs* eyes.—Both Mr Bourdillon and Mr Lang censure the poet for having described a wreck near Beaucaire, deducing from this passage that he had never seen the place. This is not quite so sure as might appear from the present geographical conditions of those parts. A study of Lenthéric's *Villes mortes du golfe de Lyon* will show that Beaucaire was, in those days, practically a seaport.—The most interesting of the theories advanced by Mr Bourdillon is "that the writer borrowed the germs of his story from a source in which the scene was laid, not in France at all but in Spain." This ingenious idea is based on the names Valence, Cartage, and Tarascon (opposite Beaucaire, = Tarragona), and on the passage in which Nicolette's family wish her to marry *un des plus haus rois de tote Espaigne* (40).

With regard to Mr Bourdillon's text, it must be owned that his minute study of the MS. has not resulted in any new readings of importance. He has improved very little on Suchier. Among the readings which were conjectural, and may now be accepted as correct, the most important is perhaps *ancestres fist* (29). Sometimes it appears to us as though Mr Bourdillon were too fond of the MS. to which he has devoted so much labour. The hypersyllabic lines (in 1 and 25) should decidedly be corrected in the text. In some cases the emendations of leading Romance scholars might have been adopted, especially as the scribe was guilty of a number of obvious slips. *Aval el gardin* (12), *m'ardera* (16), *jut* (24), *enne* (32), are all excellent suggestions, which have been relegated to the notes. Two of Suchier's emendations, *esclaire* (3) and *a mirabile* (5) have been translated,

but the original forms, which mean nothing at all, are allowed to disfigure the text. That is surely carrying one's loyalty to the scribe a little too far! Mr Lang, who does not pretend to be critical, of course overlooks all such matters of detail as variant readings, emendations, gaps in the MS., &c. Once he translates a long emendation of Suchier without notifying the fact (28), and in another passage (25) he ingeniously gets over an obvious gap in the MS. in such a way that no one can notice it. He takes good care not to point this out, either, as he evidently thought, and was no doubt right in thinking, that anything in the way of dots and extra notes would only mar his readers' enjoyment.

We cannot close our remarks without a brief reference to Mr Bourdillon's facsimile edition of the original MS. of the *Aucassin* (Oxford: Clarendon Press). Though we do not think it will do much towards a further elucidation of the text, we consider that this and all similar reproductions may be put to excellent use by students of palæography. A young Romance scholar cannot combine pleasure and profit in a more fascinating way than by studying, say the *Roland* and *Aucassin*, first in Gautier's and Suchier's editions, and then by spelling out the facsimile reproductions of the original MSS. without any outside help.

H. OELSNER.

OBSERVATIONS.

SOME PECULIARITIES OF ANGLO-FRENCH SPELLING.

A PAPER of mine was lately published in the Philological Society's Transactions on the subject of the Middle-English poem entitled the Proverbs of Alfred. Some of the results are, I venture to think, of great interest to all antiquaries, especially to all who have to do with MSS. of the thirteenth century or somewhat earlier.

The chief point is that English was often written out by Anglo-French scribes (which has been said very often before), who sometimes (as has *not* been said before) wrote the words as they *themselves* pronounced them, in a way which no Englishman would have thought of. And they were excellent phoneticians.

It is therefore a question of great interest to know which were the sounds that they found difficult to pronounce. I have drawn up a list of the chief of these, which I here enumerate, giving fifteen canons for the use of the changed symbols.

Initial sounds.—To an Anglo-French scribe the difficult initial sounds were *h*, *wh*, *th*, *wu*, *y* (consonant). Of these, *wh*, *th*, *wu*, *y* can hardly be said to exist in French, and *h* was slight. I take them in order.

1. The French initial *h* was weak, the English *h* was strong. Hence a confusion; we find, in the Lay of Havelok, *Henglishe* for *English*, *avelok* for *Havelok*.[1]

2. French had no initial sound of *sh*. The modern French *ch* was, at that date, pronounced by the Norman as *ch* in *church*. In trying to say *sh*, he merely sounded *s*. Hence he writes *sal* for *shal* (shall).

3. French had no initial *th*. This is why the Norman scribe adopted the A.-S. *thorn*-letter as a new symbol. Some of them used the letter called *eth*, *i.e.* a crossed *d*. The final *th* is not only spelt with one of these symbols, but is often supplanted by *d* or *t*. That is, we find *wid* for *with*, *hauet* for *haueth* (haveth, hath). See Canon 15. The substitution of *t* for E. *th* is very rare; we find *Torp* for *Thorp*.

[1] All my examples are real; I give the references in my paper.

4. The true *wh*, as in Scotland, became a mere *w*. Hence we find *wat* for *what*.

5. The Norman could sound initial *w* easily before *a*, as in *warant* (warrant), a word of Norman origin; or before *e*, as in *werre*, war (Norman). But not before *u*. Hence we find *ulf*, *wlf*, for *wulf* (wolf). The *w* in *wlf* (wolf), *hw* (how) was pronounced like the Welsh *w*; and this (I believe) is how the Welsh acquired that symbol.

6. There was no common use of initial *y* (consonant) in French. Hence we find *ou* for *you*.

Medial sounds.—The chief one to be noted is *r*.

7. The *r* was trilled more strongly than in English. Hence we find *arum* for *arm*, *coren* for *corn*.

Final sounds.—They had difficulties with final *gh*, *ght*, *ld*, *lk*, *nd*, *ng*, *nk*, *t*, and *th*.

8. The *gh* was a Norman symbol, to express the sound of A.-S. final *h* (like the *ch* in the Scottish *loch*, or German *ch* in *ach*).

9. Hence *ght* was a most difficult sound for them. It is often written *st*. Such a pronunciation as *list* (somewhat like mod. E. *least*) was a colourable imitation of A.-S. *liht*, M.E. *light*, G. *licht*.

10. Final *ld* was difficult. We find *fel* for *feld* (field).

11. Final *lk* was difficult. Such a word as *ilk* became *il* for some writers, and *ilek* (pron. *illek*) for others; the *e* enabled them to pronounce the *k*.

12. Final *nd* became *nt*. The word *and* repeatedly appears as *ant*.

13. Final *ng* was quite new to them, and so was *nk*. We find curious confusion; hence *kinc* for *king*, *dring* for *drink*, *bringhe* for *bringe*.

14. The English final *t* sounded differently. I fancy it sounded to them stronger, with a sort of final splutter. Hence we find *leth* for *let* (he let). This *th* is not our *th* at all; for the English *th* was denoted by *thorn* or *eth*. It was a *t* with an explosive sound after it, like *lett'*. We even find *thown* for *town*.

15. Final *th* (as said above) became *d* or *t*. We find *wid* for *with*; and, in one passage, the form *signefied* appears in the *present* tense.

A few more remarks may appear hereafter.

WALTER W. SKEAT.

THE BALLAD OF SWEET WILLIAM'S GHOST.

In the version of this ballad in Herd's MSS. (Child, No. 77 B) there is a reading which has been given up by the editors :—

(*The ghost speaks*)—

" Cocks are crowing a merry *mid-larf*
I wat the wild fule boded day ;
Gie me my faith and trouthe again,
And let me fare me on my way."

For *midlarf* Scott in the *Border Minstrelsy* read *midnight*, which has been frequently repeated in quotation. Mr Child, and the editors to whom the completion of his admirable work was left, have made no correction.

Read *midlerth* (pronounced *midlarth* by the reciter, and misheard and miswritten with *f* for *th*). The word is the right word—it is on *merry middle-earth*, where the cocks are crowing and the day coming on, and where the ghost has no place.

The corresponding Danish *Middelhjem* is found (an exceptional old word) in a ballad of similar character, *the Mother's Ghost*, sometimes known as *Svend Dyring*, translated by Jamieson as *the Ghaist's Warning* in the notes to the *Lady of the Lake*, Canto IV. ; *Moderen under Mulde*, in Grundtvig, *Folkeviser*, No. 89. In Grundtvig's version A, from Karen Brahe's MS. (16th century) it is read in stanzas 16 and 17 :—

Hun gaar seg till enngeliest
hun bad seg loff aff Jesu Chrest.
Dette hun maatte till mieelhjem gaa
och taalle med synn bφnn saa smaa.

'She goes to Paradise, she prayed leave of Jesus Christ ; that she might go to Middle-earth, and talk with her children so small."

Later in the same ballad comes the warning cock-crow :—

" Then up and crew the red red cock,
And up then crew the gray "—

" Nu gaaller hanen den rφdde
till graffue stundder alle dy dφdde."

Medill-erthe is contrasted with Fairy-land in *Thomas of Erceldoune* (Child, i. p. 327), and again in *Sir Cawline* (*ibid.*, ii. p. 59), in connexion with the " eldridge king " :—

" and to meete noe man of middle-earth
and that liues on Christs his lay."

These last two references are from the Glossary to Child's *Ballads* under the heading *Middle-earth*.

W. P. Ker.

"SAVE" IN THE KNIGHTES TALE.

Professor Skeat's note in the last number of the *Modern Quarterly* on " save " as used by Chaucer in the Knightes Tale is most satisfactory and conclusive, so far as the sense of the word is concerned. *Sapa* in the sense of *save* is found in Italian also, *e.g.* in the old Tuscan (cent. xiv.) *volgarizzamento* of Palladius—a work which has a special interest of its own, as I hope to show elsewhere—we find (*Lib.*, ii. *Cap.* 15 *ad fin*) : " alcuni dicono, che le sorbe si possono lungo tempo serbare nella sapa " (=Lat. " alii sorba in sapa asserunt diu posse servari "). The word occurs also in the phrase " dare la sapa a "=to soft sawder a person.

It may be observed that the form of the word in the Middle English translation of Palladius is *sape* (Bk. xi. vv. 484-90, ed. Liddell) :—

" Defrut, carene, and sape in oon maneer
Of muste is maad, defrut of deseruynge[1]
Til thicke hit be. Carene is boylid neer
ffrom thre til too, but sape vnto oon let bringe
ffrom thre ; and al this craft nys but bolynge.
But sape is best, yf quyncis therwith be
Decoct, and al the fier maad of figtre."

Paget Toynbee.

AN UNNOTICED SHAKESPEAREAN "TOUCH" IN *TITUS ANDRONICUS*.

In an article which appeared in the 23rd volume of *Englische Studien* (*Heft* 3, p. 389 *ff.*), and is dated May 18th, 1896, Dr A. B. Grosart sought to show that the play entitled *The First part of the Tragicall raigne of Selimus, sometime Emperor of the Turks*, &c., recently " for the first time reclaimed to Greene," and *Titus Andronicus* were by the same hand.

The article is entitled *Was Robert Greene substantially the author of Titus Andronicus?* a question which Dr Grosart answers in the affirmative, but to which I beg leave to return as loud a " No ! " as decorum will permit. I could no more believe that the poor threadbare stuff of which Dr Grosart gives samples from *Selimus* issued from the same mill as almost any sequence of half-a-dozen lines in *Titus Andronicus* than I could believe that the author of *The True Greatness of Kingdoms and Estates* was capable of writing—

" This England never did, nor never shall
Lie at the proud foot of a conqueror."

In the course of the article Dr Grosart refers to and quotes the first thirty-five lines of *Titus Andronicus*, Act I. Sc. v., and says that the passage may be left without note or comment to affirm its kinship with *Selimus*.

Whether this be so or not, the two lines which follow it, viz., the 36th and 37th, affirm their kinship " with two undoubted passages of Shakespeare by a family likeness too strong to be mistaken." The lines are :—

Sorrow concealed, like an oven stopp'd,
Doth burn the heart to cinders where it is.

The same thought is met with in the *Two Gentlemen of Verona*, Act II. Sc. vii. 21-24—

Lucetta. I do not seek to quench your love's hot fire,
But qualify the fire's extreme rage,
Lest it should burn above the bounds of reason.
Julia. The more thou damm'st it up the more it burns.

Then follow lines as sweet as Shakespeare ever wrote, and which no other poet, I think, except Burns could have matched :—

" The current, that with gentle murmur glides,
Thou know'st, being stopp'd, impatiently doth rage,
But when his fair course is not hindered,
He makes sweet music with the enamell'd stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage ;
And so by many winding nooks he strays
With willing sport to the wild ocean."

Here we have the same idea in a different figure.

[1] So Liddell; the E.E.T.S. ed. reads *deseryng*, which is clearly correct as representing the *deferendo* of the original.

But in *Venus and Adonis*, lines 330, 331, we have both figures, the one in *Titus Andronicus*, and the one in *Two Gentlemen of Verona*, contained in one couplet:

" An oven that is stopp'd or river stay'd,
Burneth more hotly, swelleth with more rage."

Add the line which follows—

" So of concealed sorrow may be said ":

and no note or comment is needful, I think, to convince anybody that Shakespeare was the author of at least two lines in *Titus Andronicus*. J. L.

LAYS OF MARIE DE FRANCE.

We have received the following remarks from Dr Braunholtz:—

" Professor Skeat in his interesting 'Notes on the Lays of Marie de France' (*Modern Quarterly*, 2, p. 134), holds the same view on the origin of Marie de France's lays as Professor Zimmer in his learned criticism of *Histoire littéraire*, vol. xxx. (in *Göttinger gelehrte Anzeiger*, 1890, p. 785 *ff.*, see especially pp. 799-801). Without myself wishing to express any preference for either the theory of the Breton or that of the Welsh origin of the lays, I beg to draw your readers' attention to the able argumentation in *Romania*, vol. xxiv. (1895), p. 514 *ff.*, by which M. F. Lot opposes Professor Zimmer's theory."

E. G. W. Braunholtz.

CORRECTION.

Owing to circumstances over which we had no control, we were obliged to send to press the Latin-French Glossary printed in our last number (pp. 108 ss.) before the arrival of the page-proof containing the following additions and corrections which the contributors desired to make:

Page 108, delete note 7, and read *pagnage*. Delete also note 24.

Page 109, note 40. *Polipus* (*i.e.* polypus) is, however, in place after *naris*, and the French gloss may have slipped out. Delete also note 41, and read *gouhe*.

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May: Hunt: The new requirements in Entrance English.—Hinsdale: Germanic Grammar.—Geddes: American-French Dialect comparison (Conclusion).—Heller: Faust ii., vv. 106-108.—Grandgent: A Corsican couplet.—Kurrelmeyer: Note on "wohlauf, wohlan."—Wood: Etymological Notes.—Carpenter: L. Cox and the first Engl. Rhetoric.—Schlutter: Old-Engl. Lexicography.—*Reviews:* Mariotte Davies: French Reader [Lewis].—Both-Hendriksen: La triade française: Musset, Lamartine, Hugo [Lewis].—About: L'Öncle et le neveu . . . ed. Castegnier [Lewis].—Paris et Langlois: Chrestomathie du moyen age [Lewis].—Clark: Lazarillo de Tormes [Rennert].—Olson: Norwegian Grammar [Carpenter and Flom].—Kuhns: The Divine Comedy, transl. by Cary [Harper]. — *Correspondence:* Klaeber: My Leoue Lefdi.—Dodge: G. Brandes' Norwegian.—MacMechan: Fang, meaning talon. — Smith (C. A.): Milton-Vondel. — Clarke: Eugenie Grandet.—

June: Kuhns: Dante's Influence on Shelley. — Holmes: Cowper and Churchill.—Warren: Notes on the Romans d'Aventure.—Bright: The Wanderer.—Campbell: Davenant's Siege of Rhodes.—*Reviews:* Hempl: German Orthography and Phonology [Blau].—Madden: Diary of Master William Shakespeare and Elizabeth Sport [Tappan]—Nichols: Three German Tales [Huss].—Faust: Das Abenteuer der Neujahrsnacht und der zerbrochene Krug [Huss].—Joynes: Der zerbrochene Krug [Huss].—Faust: Charles Sealsfield [Gruener]. — Huntingdon: Poem of the Cid [Brownell]. — *Correspondence:* Jenkins: Note to La Mare au Diable.—Rowell: German Literature.—Luick: Mulcaster.—Matzke: Spanish Readings.—Luick: Boil, join, and bile, jine.—

Revue Critique. *Avril-Juin* 1898.

No. 14: Noreen: Altschwedische Grammatik, i., 1897: ("Le vieux Suédois fait encore un peu l'effet d'une forêt vierge").—Wörterbuch der Schweizerdeutschen Sprache: fasc. 35 (Frauenfeld, 1898: à noter surtout les articles "Nacht" et ses composés).—No. 15: Del Balzo: Poesie di mille autori intorno a Dante raccolte; vol. 1-5, Roma, 1889-97 ("Tâche étendue et travail utile pour l'histoire et la réputation de l'illustre Florentin. Mais, à la fin du 5e vol., ce recueil n'en est encore qu'au milieu du xviie siècle.").—No. 16: Bilbassoff: Katharina ii. im Urteile der Weltliteratur aus dem Russischen von Schiemann, 1897.—Briefwechsel zwischen Karoline von Humboldt, Rachel und Varnhagen, ed. Litzmann. (83 lettres. "On regrettera que l'éditeur n'ait pas résumé la liaison des 3 personnages dont il publie les lettres.").—Brandes: Die Litteratur des 19. Jahrhunderts . . . iii: Die Reaktion in Frankreich. ("On reconnait en ce critique un des esprits les plus puissants de l'époque actuelle plein d'idées nouvelles exprimées en une langue excellente, toute d'éloquence et de verve.").—No. 17: Dieter: Laut- und Formenlehre der Altgermanischen Dialekte, i., 1898 ("Ouvrage, dû à la savante collaboration de Bethge, Bremer, Dieter, Hartmann et Schlüter, est destiné à remplacer la Grammaire comparée de Jakob Grimm"). — No. 18: Schultz-Gora: Un testament littéraire de J. J. Rousseau, Halle, 1897. ("A propos d'une plaquette de 60 pages qui se trouve à la Bibliothèque de Berlin, notice bien sommaire et banale"). — Doumic: Études sur la littérature française, 2e série, 1898 ("Recueil d'articles parus dans la 'Revue des Deux Mondes,' pas une enquête complète et fort critique").—Kaeding: Häufigkeitswörterbuch der deutschen Sprache, fasc. 1-12, Berlin, 1897 (Statistical Repertory of every word of the German language, of its various forms and its elements).—Concours de l'Académie de Bordeaux: Étude grammaticale de la langue Gasconne (Prix 400 fr.) . . . —Esquisse d'une histoire du romantisme dans une province française (Médaille).—No. 19: Drakoulis: Neohellenic language and literature, Oxford, 1897 ("L'auteur expose, dans ses lignes générales, le développement de la langue et de la litt. néohelléniques, mais sans nous donner un image de la langue actuelle universellement employée. La vraie langue nationale doit être la langue du peuple, et non l'idiome bâtard des journalistes et de quelques savants").—Jagić: Neue Briefe von Dobrowsky, Kopitar und anderen Süd- und Westslaven, St Petersburg, 1898 (Un vol. de plus de 900 pages fort intéressant pour l'histoire des études slaves).—No. 20: Manly: Specimens of the Pre-shaksperian Drama, vol. 2, Boston, 1897 (Le texte est conforme au texte primitif et rendra d'inappréciables services aux anglicisants. Il serait à souhaiter une édition analogue de

Shakespeare). [The Reviewer does not seem to be aware that the first folio Shakespeare of 1623 was reprinted in a Quarto-Edition, London, 1864 !].—Texte: Les origines de l'influence allemande dans la littérature française du xix^e siècle (Extrait de la Revue d'histoire littéraire, 55 pages, 1898: Une heureuse contribution à l'histoire des rapports de la France et de l'Allemagne au temps de Mad. de Staël et avant elle).—No. 21: Leskien: Handbuch des Altbulgarischen, 3^te Ausgabe, 1898 ("Manuel classique dont l'éloge n'est plus à faire").—L'Evangéliaire du prince Miroslav [Old-Serbian monument of the 12th century, ed. Stoyanović, Vienna, 1898].—No. 22: Petrarca: I trionfi, edd. Pellegrini e Gravina, Cremona, 1897: ("Texte critique différant en bien des points de celui que Mestica a publié").—Jarro: Alfieri a Firenze, 1896 . . . L'origine della maschera di Stenterello (Luigi del Buono, 1751-1832), 1898 ("Curiosités de l'art dramatique italienne: Les pièces que composait l'acteur Del Buono, bonnes ou mauvaises, ont été jouées pendant cent ans").—Carducci: Le tre canzoni patriotiche di Leopardi, 1898.—Broussoller La vie esthétique, Paris, sans date (1898? "Œuvre d'un esprit délicat et très cultivé!").—Hantich: Grammaire tchèque en français, ed. Leger, Prague, 1898.—No. 23: L. Gautier: Bibliographie des Chansons de geste, 1897. (Complément des "Epopées françaises").—Bouvy: Voltaire en Italie, 1898 (395 pages. "Cet ouvrage nous fait voir la souplesse et l'activité d'esprit de Voltaire, qui n'a point vécu en Italie comme en Angleterre, mais échange des idées avec d'innombrables correspondants italiens").—Nicollet: Études sur les patois du midi de la France, 1897. (83 pages: "Travail d'amateur peu qualifié").—No. 24: Jannaris: Historical Greek grammar, down to the present time, London, 1897 ("Ouvrage utile qui cependant, manque d'un tableau ou d'une généralisation des faits constatés pour en avoir la grammaire historique. Nous avons là d'excellents matériaux sans la co-ordination dernière, que M. J. laisse à faire au lecteur. Néanmoins, sa valeur d'ensemble reste intacte; les hellénistes sauront gré à M. Jannaris d'avoir tenté de retracer les vicissitudes de la langue grecque").—Paetzold: Die individuellen Eigentümlichkeiten einiger Trobadors im Minneliede, Marburg, 1897 ("L'auteur a déployé du tact critique et de la finesse littéraire").—Petit de Juleville: Histoire de la langue et de la littérature française, tom 4^e et 5^e, 17^e siècle, 1897-98.—Geiger: Dichter und Frauen, Vorträge, 1896 ("Seize études qui témoignent de la finesse de goût, et du talent d'exposition de l'auteur; M. Geiger a bien fait de les réunir. Voici un recueil d'Essais fort à recommander; tous ceux qui le liront y trouveront plaisir et profit").—Schiller's Werke, ed. Bellermann, Bd. 14 ("Kritisch erläuterte Ausgabe," von L. Bellermann dem verdienstvollen Verfasser der ästhetischen Beiträge zum Verständnis der Dramen Schillers in 2 Bänden, 8vo, Berl. 1888).

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Literarisches Centralblatt. *April-Juni*, 1898.

No. 13: Jespersen: Fonetik, H. i.: Almindelige Del; Copenh. 1897.—Gröber's Grundriss der Romanischen Philologie, ii., 3; 1897.—Luce: The Countess of Pembroke's Antonie, 1897 ("Diese Ausgabe ist eine tüchtige Arbeit").—Hoffmann: Deutsche Dichter im Schlesischen Gebirge.—Goethe in Breslau, 1898.—No. 14: Kraus: Dante, 1897. ("Die reife Frucht langjähriger Beschäftigung, eine unentbehrliche Ergänzung des Dante-Handbuches von Scartazzini").—Kaeding: Häufigkeitswörterbuch der deutschen Sprache, 1897-98 ("Ein Werk das, mehr für die Bedürfaisse und Zwecke der Stenographie und Schriftgiesser zusammengestellt ist als für die Sprachforschung").—Hoffmann (Hans): Von Frühling zu Frühling, 3^te auflage, 1898 ("Beliebte Erzählungen aus der pommerschen Heimat des Dichters.—Zilcken: Phantastische Geschichten, 3 Novellen, 1897 ("Gut erfunden und sorgsam durchgeführt").—Wagner (Joh. A.): Kleine Reiseabenteuer, 1897 (20 Feuilleton-Skizzen").—Bittrich: Neue Spreewaldgeschichten, 1898 ("Ein vorzüglicher Kenner seiner Heimat und ihrer Menschen"). Kürschner's Deutscher Litteratur Kalender, 1898; 20 Jahrgang.—Minerva, Jahrbuch der gelehrten Welt, ed. Trübner, 7. Jahrgang, 1898.—No. 15-16: Ker: Epic and romance, 1897 ("Mit grossem Geschick geschrieben. Die Darstellung der heroischen Literatur Islands bildet den Schwerpunkt des ganzen Buches").—Soames's Phonetic method for learning to read, ed. Vietor.—("Der Lehrerwelt zu empfehlen").—Ritter: Altschwäbische Liebesbriefe, Graz, 1897 (23 lyrische Gedichte des 14. Jahrhunderts, "eine sorgfältige Untersuchung derselben in sprachlicher, poetischer und literarhistorischer Beziehung").—Tovote: Abschied, Novellen, 1898. ("Pikante Skizzen eines Maupassant-Nachahmers von wurmstichigem Inhalt").—Alberti (L. und E.): Gedichte zweier Brüder, 1898. ("Gelegenheitsgedichte aus Schleswig-Holstein von bleibendem Werth").—Rathmann, Neue Gedichte, 1898 ("Unter Heine's Einfluss").—No. 17: Gräfenberg: Lehrbuch der spanischen Sprache, 1897. ("Im Ganzen zu empfehlen").—Bartels und Woerner: Gerhart Hauptmann, 1897 ("2 Studien über G. Hauptmann; Bartels bietet treffliche Analysen der einzelnen Dramen, desgleichen Woerner, jedoch in bescheidenerem Umfang").—Romundt: Eine Gesellschaft auf dem Lande, Unterhaltungen über Schönheit und Kunst, 1897.—Wille: Einsiedelkunst auf der Kiefernhaide, 1897 ("Lyrische Gedichte ohne besonderes Talent").—Morgenstern: Auf vielen Wegen, 1897 ("Mit wenigen Ausnahmen sind diese Gedichte ein leeres Spiel").—

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Modern Language Teaching

PROMENADE À TRAVERS LE FRANÇAIS.

N'EST-CE pas dans les Mémoires du Duc de Saint-Simon que se trouve le récit d'un maire de Bourgogne disant à Louis XIV., qui passait alors dans sa localité, "Sire, nous n'avons pas tiré le canon à l'arrivée de Votre Majesté pour trois raisons: la première, c'est que nous n'avons pas de canon; la seconde . . . —Pardon, monsieur le maire, dit Louis XIV., l'interrompant, cette première raison me paraît amplement suffisante, je vous dispense des deux autres."

Pareillement, je me propose d'écrire cet article en français pour trois raisons, dont la première, comme dans le cas du maire bourguignon, me dispensera des deux autres: le français est ma langue; or, m'adressant à des maîtres de langues modernes, je vais sans doute trouver à qui parler.

A en juger, cependant, par le contenu de cette Revue, en particulier du No. 1, on pourrait en douter; car, si l'on parcourt les 81 pages de ce dernier, on s'aperçoit que le français, jusqu'à présent, y a joué un rôle bien effacé. Cela me rappelle le boniment de certain quidam qui connaissait toutes les langues, mais qui les parlait toutes en français. Ici tout se dit en anglais. On ne saurait prendre, en effet, pour du français, les pages archaïques de 21 à 24, ni pour de l'italien moderne les "Historical Notes on the Similes of Dante."

Ceci dit pour dégager le terrain des broussailles qui encombrent le chemin tracé à l'origine par le programme de l'Association —"to raise the standard of efficiency in *Modern* Languages,"—je demande la permission d'entrer, le front découvert, dans les entrailles de la question suivante, pour laquelle j'écris ces lignes:—

> *L'Angleterre est-elle, peut-elle être satisfaite du résultat qu'elle obtient de l'enseignement des langues vivantes, tel qu'il se pratique dans ses écoles ou dans ses collèges?*

Je ne pense pas qu'aucun homme de bonne foi puisse répondre à cette question d'une manière affirmative, et j'ose dire que ni les familles, ni les jeunes gens, ni leurs maîtres surtout ne peuvent s'enorgueillir des faibles progrès qui se font en français au cours des cinq ou six ans que la jeunesse anglaise donne en moyenne à l'étude de cette langue. Si, comme tout le monde en convient, on apprend tolérablement à *parler* français par une résidence de quelques mois dans le pays, pourquoi faut-il passer de longues années, en Angleterre, sur les bancs de l'école, avant de savoir construire et de pouvoir prononcer la phrase la plus élémentaire?

Il doit donc y avoir un vice radical dans le système qui préside ici à l'enseignement des langues vivantes; cherchons-le. Longtemps j'ai cru qu'il était principalement dans l'abus du 'cricket' en été, du 'football' en hiver. Eh bien, non; ce vice est ailleurs, il est tout entier dans l'abus du livre, n'en déplaise aux auteurs de bouquins, lesquels vont sans doute me vouer aux dieux infernaux. Ceci va vous paraître paradoxal, mais faites-en l'expérience: supprimez, j'entends, éloignez le livre, cette chose morte, et du coup la parole, cette chose vivante, va forcément prendre la place devenue vacante dans la classe.

Expliquons-nous. Il vous est arrivé comme à moi de questionner des jeunes gens sur la langue qu'on leur parle dans la classe de français. Tous vous ont répondu, le sourire aux lèvres, que le maître y parle incessamment en anglais, soit qu'il explique la grammaire, soit qu'il corrige un thème, ou qu'il s'agisse d'une version. Entre élèves et maîtres de nationalité anglaise, cela est plus commode, j'en conviens. Ce qu'il y a de plus incroyable, c'est qu'il en est de même dans les classes tenues par des Français, sous prétexte que la *besogne* va plus vite. La besogne! ah, laquelle s'il vous plaît?

Maintenant, comment veut-on que l'étudiant acquière le français, je veux dire les nombreuses formules qui constituent le fond et la base—*fons et origo*—de toute conversation, s'il ne les entend jamais résonner à ses oreilles! Pour qu'un mot prenne sa place dans le système cérébral de l'homme, il faut que l'organe de l'entendement, l'ouïe, en soit frappé,—ce qui explique les diverses accentuations des mots d'une même langue, suivant

qu'on vient du sud ou du nord, de l'est ou de l'ouest du pays. Un Méridional, un Tartarin quelconque, racontait un jour ses nombreux voyages et disait: "J'ai été 'une ann' en Italie, 'une ann' en Espagne, 'une ann' en Autriche." . . . "Je vois ce que c'est, lui dit quelqu'un, partout où vous êtes allé, vous avez été un âne."

"Le son d'un mot, dit un écrivain, dans la *Revue des Deux Mondes*, est indéfiniment variable; il change avec le temps, le milieu, l'état social, et simplement avec l'usage que nous en faisons. Faut-il ajouter que le sens varie comme le son, d'une personne à l'autre, qu'on n'attache jamais le même sens au même son, mais bien des sens à peu près analogues à des sons qui se ressemblent, et qu'on ne se comprend jamais que très imparfaitement." C'est pourquoi j'ajoute, à mon tour, que la conversation ne comprend pas seulement le son, mais le jeu des lèvres, *i.e.* l'articulation, mais encore l'expression des yeux, le geste, toute la personne enfin, y compris l'âme, le cœur que l'enfant sent vibrer à l'unisson du sien, si toutefois le maître en a un qui bat sous la mamelle.

Or, rien de tout cela ne se passant en classe, il arrive que nos jeunes gens—99 sur 100—quittent les bancs de l'école sans être en état de demander clairement leur chemin ou de commander un repas, lorsqu'ils mettent le pied sur le continent—qui n'est pourtant qu'à 21 milles de chez eux! Aussi, qu'arrive-t-il? Les leçons, généralement du moins, sont dépourvues d'intérêt, l'esprit de l'élève bat la campagne, celui du maître se traîne péniblement dans l'ornière de la grammaire, —remède incomparable contre les insomnies!

A cela on va me répondre que les maîtres ne sauraient être astreints des heures entières à l'obligation de parler dans une langue étrangère, les sujets de conversation leur manquant d'ailleurs avec des enfants. Ici, j'aborde un autre côté de la question. A notre époque de voyages, de relations internationales, d'échanges commerciaux, la géographie, l'histoire, la littérature et même les poids et mesures doivent faire partie intégrante du *curriculum* des classes. Voilà donc un grand nombre de sujets tout trouvés, sans parler des nouvelles courantes que la presse fournit chaque jour à foison.

Mais il est un autre point sur lequel je voudrais appeler l'attention des lecteurs de cette Revue. Le professeur de langues est plus qu'un instructeur, il est aussi éducateur, et comme tel il a encore pour devoir de redresser les jeunes plantes confiées à ses soins, c'est-à-dire de rectifier le jugement de ses élèves en ce qui regarde la France notamment, sur le compte de laquelle nos histoires [1] racontent souvent des faits que lui, maître, pourrait représenter sous un jour nouveau, et de manière à préparer les voies de l'amitié qui devrait régner entre les deux peuples. Je vais me faire comprendre par des exemples.

Voici ce qu'on lit dans un livre d'histoire à l'usage des 'High Schools for Girls'—"They (the Germans) did not (in the last war) inflict the horrors of bombardment, and were content to wait till the famine compelled surrender." De deux choses l'une: ou l'auteur de ces lignes ne connaît pas l'histoire qu'il prétend raconter, ou dénature sciemment les faits par sympathie pour les Allemands, sinon en haine des Français.

> Thus men go wrong with an ingenious skill,
> Bend the straight rule to their own crooked will.

Autre exemple. Je relève les lignes suivantes dans une des English Monthly Reviews for March 1898—"What English-speaking person in his heart thinks that any French poet is worthy to loose one shoe-latchet, in the Poets' Corner, of English shoes?" L'auteur de ces lignes a beau porter le nom et être parent d'un des grands professeurs de l'Université d'Oxford, ou plutôt à cause de cela, il aurait dû mesurer ses paroles, ou au moins s'assurer des noms qui figurent dans ledit 'Corner.' Les voici: Milton, S. Butler, Dryden, Ben Johnson, Th. Gray, M. Prior, G. Mason, E. Spencer; Barton Booth, G. Phillips, M. Drayton, Tennyson, Longfellow, qui n'est pas Anglais, et St Evremond, un Français.

Ainsi, pour ne parler que du XIX^{ème} siècle, ni Lamartine, ni V. Hugo, ni A. de Musset, ni A. de Vigny, ni Ponsard, ni Delavigne, ni Th. Gautier, ni Aug. Barbier, ni Banville, ni Leconte de Lisle, ni Coppée, ni une douzaine d'autres, ne sont dignes de dénouer les souliers des grands esprits dont l'ombre plane sous les voûtes de Westminster Abbey. Dieu me garde de contester la valeur poétique du "Paradis Perdu," d' "Hudibras," de l' "Annus Mirabilis," etc.; je demanderai simplement à Mr. S. de confesser une chose, son incapacité de comprendre les beautés du Parnasse Français. Et pour ma part je reconnais humblement que j'ai bien de la peine à suivre le Pégase du ci-devant Poète-Lauréat.

Chacun sait que la poésie est faite pour être dite à haute voix. Il ne suffit donc

[1] A cet égard, les historiens français sont tout aussi erronés ou passionnés à l'endroit de l'Angleterre. Au surplus, ce que je dis ici s'applique à l'enseignement de l'anglais en France.

pas de comprendre ce qu'elle chante, faut-il encore connaître la prosodie, c'est-à-dire l'art de réciter—

On devient bon lecteur,
Mais on naît grand acteur.

On devient bon lecteur . . . peut-être. L'historiette suivante ne le prouve pas. Un soir, dans une réunion aussi nombreuse que choisie, un personnage de haute volée lisait un poème intitulé: *Le Dernier des Césars.* Tout à coup, on entend cet hémistiche—

Tyr tomba devant eux,

et aussitôt un sourire effleura les lèvres de toute l'assemblée. Que s'était-il donc passé? Le lecteur recommence de plus belle—

Tyr tombâ devant eux.

Alors le rire éclate dans la salle, à la grande confusion du personnage qui avait lu de telle manière qu'on avait compris—

Tire ton bas devant eux!!

Cette anecdote me conduirait à beaucoup d'autres réflexions, si je ne craignais d'outrepasser les justes limites de ma promenade, entre autres à celles-ci sur les anomalies de la prononciation française.

Pourquoi doit-on prononcer un *chef* intrépide et un *cer* agile, et non *cerf*?

Pourquoi un *brouillar*-épais, un *regar*-assuré, un *lour*-animal et un *froid*-orateur?

Pourquoi le *héros* et *l'héroïne, archevêque* et *orchestre, maxime, soixante, dix-sept*, etc.

Pourquoi il vous *convient* (convenir) et ils nous *convient* (convier); il les *pressent* (pressentir) et ils les *pressent* (presser)?

Mais je n'en finirais pas, s'il me fallait relever toutes les difficultés de cette nature que l'on rencontre à chaque pas dans la lecture. Tout le monde lit, et très peu de personnes savent lire avec goût et clarté, à tel point que cette question devrait faire l'objet d'une étude particulière, *ex professo*, dans une publication du genre de celle-ci. Cela n'empêche pas la langue française d'être "la forme la plus parfaite qu'ait jamais revêtue le verbe humain." D'où ma conclusion que pour enseigner cette langue profitablement, la première, l'indispensable condition est de la parler soi-même; sinon, vous en faites une langue morte, sinon, vous continuez les errements d'un système qui sacrifie la jeunesse de France, comme celle d'Angleterre, génération après génération, sur l'autel de la routine, ou mieux encore des amours-propres et des intérêts!

ALF. HAMONET.

(*à suivre.*)

SOME GUIDING PRINCIPLES IN THE CHOICE OF A PHONETIC ALPHABET ADAPTED TO THE REQUIREMENTS OF BEGINNERS.

WHENEVER an article appears on the use of phonetic symbols in modern language teaching, one feels inclined to ask the author M. Passy's often repeated question: "Have you tried?" Mr J. J. Findlay's paper on the subject, in the last number of the *Modern Quarterly*, shows, I think, that he has slightly misunderstood the aim of those of us who advocate the use of such symbols in the earlier stages of modern language instruction, and that he has failed to grasp what are our precise claims as to the difficulties which should be removed by their employment. This is partly our own fault, as we have not made our position sufficiently clear, either to ourselves or to our opponents.

Mr Findlay objects to the use of phonetics on the grounds that "pronunciation is mainly acquired by auditory imitation, not by reading from symbols—hence the labour (of learning two sets of symbols) would be thrown away." He says further on, "this objection is of course always valid, for it is a simple deduction from the psychology of habit." Now the pronunciation of the mother-tongue may be said to be acquired entirely by "auditory imitation." Not until the child has mastered the pronunciation of the various sounds does he proceed to learn the written symbols which represent them—he then learns to read, in the narrower sense of the term.

Where modern foreign languages are properly taught, this natural order of procedure is followed, and the child only learns the written symbols after he has acquired the sounds they represent by "auditory imitation." (For the sake of argument I must neglect here the aid he may derive in this acquisition from the *suggestiveness* of phonetic symbols.) But when these symbols are identical with those he has already learnt, as representing totally different sounds in the mother-tongue, confusion ensues. No doubt he will "accept" such symbols, as Mr Kirkman has discovered every well-behaved

child will do, but he will ever be urged, by the residua of recent and continually repeated similar visual impressions, to recognise these symbols as those of the sounds of the mother-tongue. This is one of the greatest difficulties with which we have to contend, and too great emphasis cannot be laid on the fact that the primary object of the teacher of foreign languages, who employs phonetic symbols in preference to the letters of the ordinary alphabet, is to remove this stumbling-block from the beginner's path.

This teacher may or may not be a phonetician according to Mr Findlay's interpretation of the term, that is to say, one who desires to reform the national spelling; but he can only be true to his profession so long as he refuses to call to his aid any means which he is not convinced are the most direct and at the same time sound from an educational point of view. I cannot believe that any of those who are at present engaged in teaching beginners with the help of phonetics are sacrificing the interests of their pupils to any such desire of reforming the national spelling. We should be grateful to Mr Findlay, however, for reminding us that it may not be to our advantage to follow blindly the lead of the scientific phoneticians.

Before we can decide finally on any system of symbols, we must clearly understand the peculiar needs of the pupils for whose aid it is intended. I should like, therefore, to suggest the following postulates as a basis of discussion :—

1. That a beginner is generally a child of about nine years of age.
2. That the study of two modern languages should not be begun simultaneously.
3. That the study of French should precede that of any other foreign modern language.

If these, or the first two only, are granted, it seems to me that we may go a step further and accept the two following conditions to guide us in our choice of a system of phonetic symbols :—

1. That the symbols must be attractive, and easily distinguishable one from another.
2. That they must be distinct from any symbols representing totally different sounds which are already familiar to the child.

The symbols of shorthand, advocated by Mr Findlay, do not satisfy the first of these conditions, and the symbols of the *Association Phonétique Internationale* do not satisfy the second.

May I venture to suggest that, in the present state of opinion on this important question, nothing would be more useful than a discussion in the *Modern Quarterly* strictly confined to the postulates and conditions formulated above? We shall only make slow progress if we are content to experiment with symbols before we have determined the elementary conditions which they must satisfy. FABIAN WARE.

DENT'S FIRST FRENCH BOOK.[1]

THE really successful class-books, and those which do most to help forward the reform of modern language teaching in our English schools, are not such as ignore the fact that few practical teachers are willing to cut themselves adrift from tradition. The time will surely come when all schoolmasters will enter the profession with not only a satisfactory knowledge of the language they teach, but also a theoretical acquaintance with the various recognised methods, and not without certain fundamental ideas which need but experience to shape them into definite opinions. It will not then be necessary for class-books to bind the teacher down to an iron method; their object will merely be to provide the necessary material for that variety of methods which must result from differences of individuality.

Two German class-books of the first rank have recently appeared, both of which are founded on the principles of the "Neuere Richtung" — Siepmann's "Public School German Primer" and Harcourt's "German for Beginners." While the latter represents the ideal referred to, the former is cleverly designed to entice the English teacher some way along the path of reform without alarming him, and supplies both material and method. Mr Siepmann's book has at the same time wisely allowed the schoolmaster to remain in his chair throughout the lesson, should he consider that his respect for tradition dictates this attitude.

[1] By S. ALGE and WALTER RIPPMANN. J. M. Dent & Co. 1898. 1s. 6d. net. Also HINTS ON TEACHING FRENCH. By WALTER RIPPMANN. J. M. Dent & Co. 1898. 1s. 6d. net.

Prof. W. Rippmann, in adapting Mr Algo's excellent little French book, is more ambitious, and, while recognising that opinion is not even yet ripe in England for the ideal First French Book, he has endeavoured to draw the teacher a few paces further along the path of reform by alluring him from his chair. This book will be especially welcome to those of us who have been using Hölzel's wall-pictures of the four seasons, and who have been anxiously waiting for the appearance of some such work. It is hardly necessary to remind the reader that these pictures were composed under the supervision of practical teachers, and, in their colouring and other details, are peculiarly adapted to the discriminative ability of children. There is no longer any excuse for the complaint that it is impossible to teach beginners French in such a way as will reconcile educational claims with philanthropic pedagogy.

The lessons themselves, the gradual introduction of new words and phrases, the slow building up of the elementary language, are all worthy of a book which has been improved and added to by ten years' use in Switzerland. Prof. Rippmann's idea of replacing the ordinary "vocabulary" by an alphabetical list of words, with references to the places where they first occur but not giving the English equivalents, is excellent, and, unless rendered ineffective by the home authorities, removes the chief objections to home work in modern languages. The four pictures are reproduced at the end of the volume in black and white. Prof. Rippmann is also to be congratulated on the diplomatic manner in which he has introduced phonetics; he has given, at the end of the book, the phonetic transcription of the first thirty-six (out of a hundred) lessons. As only a minority of teachers in England are persuaded of the value of such transcriptions for young beginners, and as many of these are dissatisfied with the alphabet of the Association Phonétique Internationale for this purpose (though there was no alternative to employing it here), this part of the book will not be used by the pupils in many schools. But the important point is that a large number of our teachers will be thus introduced to phonetics, and some of them will not despise the key to the pronunciation thus afforded.

It is now unanimously agreed—the charlatan may be ignored—that we cannot dispense with the teaching of grammar; but, as is to be expected in every enlightened book, the grammar is here taught inductively. Opinions may differ however as to the advisability of teaching it through the medium of the foreign language, but should it be considered unwise to adhere to the method in this detail, it will do the pupils no harm to translate the rules given into the mother tongue. This would perhaps be more necessary in those schools where French is the first foreign language studied. In this connection one cannot help feeling that this "First French Book" will prove of great service to those of us who are attempting to solve the difficult and serious problem of how modern languages should be taught so that they may reproduce all that was best in the educational influences of the classical languages. The conditions of modern life will, in the near future, oblige every secondary school to include a non-Latin side in its curriculum. The modern language teachers, aided by such books as the one under consideration, will have to look to it that these "sides" produce worthy successors to the men who, owing their education almost exclusively to the classics, built up our Empire.

"Hints on Teaching French" should be read by everyone interested in modern didactics. It is free from frivolity or sentimentalism. It may safely be said that no theories are sanctioned in this book which have not survived the test of practice.

FABIAN WARE.

MODERN LANGUAGE ASSOCIATION.

THE Modern Language Association was founded in 1892 "to raise the standard of efficiency in Modern Languages, to promote their study in schools, and to obtain for them their proper status in the educational curricula of the country." It provides means of communication for students and teachers by publishing a journal, and by holding meetings for the discussion of language, literature and method. It is especially the aim of the Association to help Modern Language teachers by making them feel that they are not isolated units, but a learned body of men and women, working towards a common goal, and professionally trained and qualified no less than the teachers of classics and mathematics.

Centres have been established, with Local Secretaries, in many places in the United Kingdom. A list of these is published annually at the end of the List of Members.

The President of the Association for the present year is Mr A. T. Pollard, Headmaster of the City of London School.

The annual subscription is 10s. 6d., and entitles

Members to receive post free the *Modern Quarterly*, which is the organ of the Association. Teachers of Modern Languages and others interested in the study of Modern Languages are eligible as Members.

Ladies or gentlemen who desire to become Members of the Association should apply to the Hon. Secretary, W. G. Lipscomb, University College School, London, W.C.

The following Members have been elected since the last list was published :—

H. E. Berthon, Taylorian Teacher of French, Oxford.
E. P. Arnold, Wixenford Preparatory School, Wokingham.
Anthony Ulrich, Warwick School.
Professor H. von Gerard, The College, Pietermaritzburg, Natal.
Miss Phear, Exmouth.
J. H. Fuoss, The Grammar School, Wolverhampton.
Miss L. Toulmin Smith, 1 Park Terrace, Oxford.
P. H. M. du Gillon, Yorkshire College, Leeds.
Dr Moorman, Yorkshire College, Leeds.
W. Herbert Hill, M.A., University Tutorial College, Holborn.
Miss Lucy A. Lowe, 44 Bennett Park, Blackheath.
Miss Marianne E. Suckling, 28 Gladstone Road, Sparkbrook, Birmingham.
Alfred Clifton Clapin, M.A., Carringtons, Milford-on-Sea, Hants.
Hermann Walter, M.A., Ph.D., Royal Academical Institution, Belfast (Local Secretary for Belfast).
Fr. Lejeune, Bedford Grammar School.
V. H. Friedel, Ph.D., University College, Liverpool.
Albert G. Latham, Durham College of Science, Newcastle-on-Tyne.
E. K. Chambers, Examiner to the Education Department, Whitehall, S.W.
James Graham, Inspector of Commercial Subjects and Modern Languages for the West Riding County Council.
H. Vassall, Repton School.
Hermann Oelsner, M.A., Ph.D., Springfield, Honor Oak Park.
H. H. Schreiber, M.A., Repton School.
A. W. Priestley, M.A., Ashville College, Harrogate.
R. F. Patterson, Great Comp, Godalming.
J. W. Catlow, M.A., Alleyn's School, Dulwich.
J. Lees, B.A., Aske's School, Hatcham.
Rev. J. W. Cartmell, M.A., Fellow and Senior Tutor of Christ College, Cambridge.
R. J. Lloyd, Litt.D., Liverpool University College.
A. T. Baker, M.A., County High School, Isleworth.
Miss M. L. Wissmann, Great Comp, Godalming.

The Annual General Meeting will be held this year at Cambridge, on December 22 and 23. The President (Mr A. T. Pollard) will deliver his address, and the chief subject for discussion will be, "The mutual relation of Schools and Universities with regard to the study and teaching of Modern Languages." It is hoped that there will also be papers and discussions on other subjects of interest.

There will also be a dinner at which it is hoped a large number of members and their friends will be present. Further particulars can be obtained from the Hon. Sec., Mr W. G. Lipscomb, M.A.

Professor W. W. Skeat has accepted the invitation of the Committee to become President of the Association for 1899.

Some Books of Reference are being purchased with the proceeds of the "Beuzemaker Memorial Fund," which were handed over to the Association by Mr B. Proper. They will be housed for the present, by kind permission of the Council of the "Teachers' Guild," at 74 Gower Street, where they can be consulted by Members of the Modern Language Association during office hours. A list of the books will be published later.

The General Editor of the *Modern Quarterly* has been co-opted a Member of the General Committee. Dr H. Walter, M.A., Ph.D., Royal Academical Institution, has undertaken the duties of Local Secretary at Belfast in place of Mr R. Dods, who has resigned, and Mr R. Gordon Routh (the School-House, Bromsgrove) has been appointed Local Secretary for Bromsgrove.

Members of the Association will have read with very deep regret of the sad death, through an accident, while climbing in the Alps, of F. Aston Binns of Sherborne School, who was Local Secretary for Dorset.

MODERN LANGUAGE HOLIDAY COURSE.

TOURS, 1898.

THE course started last year so successfully by Mr F. S. Marvin, M.A., was carried on this year under the direction of Mr C. H. Crofts, M.A. The object of the course was to promote among English people a knowledge of the language, customs, and ways of thought of the French nation, and this object was attained by means of lectures in French on French history and literature, and by excursions to the many châteaux in the province of Touraine which are profoundly interesting to students of history and architecture.

Monsieur Derez, Professor at the Lycée of Tours, gave a course of fifteen lectures on "France and Europe from 1848 to 1870," which were followed with the greatest interest by all; Mlle. Buisson, Professor at the Training School of Tours, lectured on "The Chief Lyric Poets of the Nineteenth Century." The students also had conversation classes arranged with each lecturer, in which each student was induced to converse in French on the subject of the lecture.

The mornings were devoted to the educational part of the course, while in the afternoons excursions were made to places of interest in the neighbourhood. The town and surrounding country offer special attractions to those who wish to gain some insight into historical France and into the heart of French provincial life. Both in Tours itself and in the towns and villages near, there are many relics of feudal France, notably the castles of Langeais and Chaumont, which are still inhabited, and many other ruined châteaux, churches and monasteries, but Touraine is still more famous as the land of French renascence architecture. The castles of the great Francois I., Chambord, Blois, Clemonceaux, Amboise, Azay-le-Rideau are all within easy bicycling distance; and the towns of Chinon, Loches, Angers, Poictiers are also easily visited by rail. Even if one feels no interest in architecture, no Englishman can visit this centre of Plantagenet life without being stirred by memories of the days when so much of the territory of France owned the sway of our kings. At Chinon, with its reminiscences of Joan of Arc, our Henry II. died; at Fontevraut both he and Richard Cœur de Lion were buried; at Amboise Mary Queen of Scots passed many months with François II., and in nearly all the places round those who study history from the personal point of view will find interest. Indeed it is not too much to say that with some preliminary knowledge of French history the visitor to that part of France within an excursion from Tours will find

in Touraine a complete epitome of French history from the great battle of Charles Martel in 732 down to the occupation of the country by the invaders from the other side of the Rhine. But apart from these historical associations Touraine is dear to the French and interesting to the foreigner as one of the most fertile regions of France, and the home of the purest French dialect. Corn and wine with the most luscious melons, peaches and almost every variety of fruit are produced in great quantities, and the local markets afford one endless amusement.

The students at Tours this year had only one drawback to contend with, and that was the heat. 100° F. in the shade, however, did not deter them from working in the mornings, making excursions in the afternoon, whilst in the evening social musical entertainments were arranged. To those of our readers who want to know something of France, we recommend a Course at Tours in 1899.

CORRESPONDENCE.

TO THE EDITOR OF "THE MODERN QUARTERLY OF LANGUAGE AND LITERATURE."

SIR,—Although the use of set books in modern language examinations has hitherto only affected me as a learner and not as a teacher, still I venture to hope that my point of view may be of some interest to you. I have just passed through the (Women's) Honours School of French and German at Oxford, in which no fewer than seven German and ten French books are set in the modern part alone. For anyone who can read French and German easily, these books may all be got up in the course of the last half year, with the necessary amount of notes, &c., to cover the questions set. The work on them has therefore no very permanent value, and the questions are necessarily rather a test of the power of "cram" and strength of memory than of literary knowledge and capacity. The same, I believe, holds good of the Modern Language Tripos at Cambridge. If I may offer an opinion, it seems to me that the omission of set books in these examinations would both allow time for wider reading and enable the examiners to demand a more thorough knowledge of the author as a whole, rather than of one or two of his works.

In elementary examinations, on the other hand, where the language is still a matter of difficulty, the play or poem set is often spoilt for the candidate by his having to struggle through it word by word, without any opportunity for appreciating the work as a whole. During all that time the learner has had no variety of style or vocabulary to help him in acquiring the language, and is likely to find the literature very wearisome and unprofitable.

When he has arrived at a fair knowledge of either language, he would find far more opportunities for further progress in a French or German reader, with short selections from modern authors, than in any one of the works of the great classical writers who belong more or less to the past. For any examination the study of a short period of literature, with special reference perhaps to one or two authors, accompanied by thorough work at the *modern* language, would, it seems to me, prepare the student for independent reading and arouse his interest better than the present system of set books.—I am, sir, yours obediently, C. R. A.

A CLASSIFIED LIST OF RECENT PUBLICATIONS,

WITH REVIEWS AND ANNOUNCEMENTS.

April 1st to September 30th 1898.

Reference is made to the following journals: *Acad.* (The Academy), *Archiv* (Archiv für das Studium der Neueren Sprachen und Litteraturen), *Athen.* (The Athenæum), The *Bookman*, *Cosm.* (Cosmopolis), *Cl. Rev.* (The Classical Review), *Educ.* (Education), *Educ. Rev.* (The [English] Educational Review), *Educ. Rev. Amer.* (The [American] Educational Review), *Educ. Times* (The Educational Times), *Folklore*, The *Glasgow Herald*, The *Guardian*, *Ill. Lond. News* (The Illustrated London News), *Journ. Educ.* (The Journal of Education), *L.g.r.P.* (Litteraturblatt für germanische und romanische Philologie), *Lit.* (Literature), *Lit. Cbl.* (Litterarisches Centralblatt), *Mod. Lang. Notes* (Modern Language Notes, America), *M.F.* (Le Maître Phonetique), *Neogl.* (Neoglottia), *Neuphil. Cbl.* (Neuphilologisches Centralblatt), *Notes and Queries*, *Neu. Spr.* (Neuere Sprachen), *Pract. Teach.* (The Practical Teacher), *Rev. Intern. Ens.* (Revue Internationale de l'Enseignement), The *School Guardian*, The *Schoolmaster*, The *Scotsman*, The *Speaker*, *Spect.* (The Spectator), The *Times*, *Univ. Corr.* (The University Correspondent), *Univ. Extens.* (The University Extension Journal), *Z.f.d.A.* (Zeitschrift für deutsches Altertum), *Z.f.d.U.* (Zeitschrift für den deutschen Unterricht).

Guide I. (No. 1-184, June 1896) and *Guide* II. (No. 1-157, December 1896): Nos. 1 and 2 of the *Modern Language Teachers' Guide*, edited by WALTER RIPPMANN, copies of which (price 4d., by post 4½d.) can be obtained on application to the Editor of the *Modern Quarterly*.

M. L. Q. '97, No. 1-243: Items in the Classified List in the *Modern Language Quarterly*, No. 1 (July 1897).

M. L. Q., '97, No. 244-423: Items in the Classified List in the *Modern Language Quarterly*, No. 2 (November 1897).

M. Q., '98, No. 1-204: Items in the Classified List in the *Modern Quarterly*, No 1 (March 1898).

M. Q., '98, No. 205-459: Items in the Classified List in the *Modern Quarterly*, No. 2 (July 1898).

New Books and Reviews *since* October 1st will appear in No. 4.

ENGLISH.

A.—LITERATURE —I. TEXTS.

Addison's Essays, Helps to the Study of. By C. D. PUNCHARD. Macmillan. 1898. Cr. 8vo, pp. 128; 1s. net. 460

Educ. Times, June '98, p. 254; *Journ. Educ.*, Sept. '98, p. 555 (very favourable).

Beaumont and Fletcher. The Knight of the Burning Pestle. Edited by F. W. MOORMAN. Dent. 1898. Demy 16mo, pp. 168; 1s. net; roan, 1s. 6d. net. 461

—— **John Philaster, or Love Lies a Bleeding.** Edited by P. N. TOLLER. Oxford, Clarendon Press. 1898. 4to, pp. ; 18s. 6d. [*In preparation.* 462

Browning, Selections from. Edited, with Introduction and Notes, by F. RYLAND, M.A. Geo. Bell & Sons. 1898. Cr. 8vo, pp. xxx+164; 2s. 6d. 463

M. Q., '98, No. 207.

Educ. Times, June '98, p. 254 ("very serviceable notes"); *Journ. Educ.*, June '98, p. 349 ("the selection is not adapted for a class book").

The Works of Lord Byron. Poetry. Vol. I. Edited by ERNEST HARTLEY COLERIDGE, M.A. Murray. 1898. 8½×5½ in., pp. xxi+502; 6s. 464

Athen., 14 May '98, p. 621; *Lit.*, 30 April '98, p. 493.

—— **Letters and Journals.** Vol. I. Edited by ROWLAND E. PROTHERO. Murray. 1898. 465

Athen., 18 June '98, p. 781.

Byron. Childe Harold. Edited by H. F. TOZER, M.A. Oxford, Clarendon Press. 1898. 3rd. ed. Extra fcap. 8vo, pp. 336; 3s. 6d. 466

Carlyle. Essay on Burns. Edited by A. J. GEORGE, M.A. Isbister. 1898. Fcap. 8vo, pp. 162; 1s. 467

Journ. Educ., '98, p. 476 ("thoroughly satisfactory").

—— **Sartor Resartus.** Edited by J. A. S. BARRETT. A. & C. Black. 1897. Cr. 8vo, pp. 374; 5s; 468

M. L. Q., '97, No. 249.

Journ. Educ., April '98, p. 226 (favourable).

Samuel Taylor Coleridge, The Poetry of. Edited by RICHARD GARNETT, C.B., LL.D. Lawrence & Bullen. 1898. Pp. lii+318; 5s. 469

—— **The Ancient Mariner.** Edited by A. J. GEORGE, M.A. Isbister. 1898. Fcap. 8vo, pp. 132; 1s. 470

Journ. Educ., Aug. '98, p. 476 (fairly favourable).

Samuel Taylor Coleridge. The Ancient Mariner. Edited by L. R. GIBBS, M.A. Edw. Arnold. 1898. Cr. 8vo, pp. 79; 1s. 6d. 471

Educ. Times, Sept. '98, p. 386 (favourable).

—— **(Selections from the Poets.)** With Introduction by ANDREW LANG. With 18 illustrations by PATTEN WILSON. Longmans. 1898. Cr. 8vo, pp. xliv+248; 3s. 6d. 472

Earle's Microcosmography. Edited, with Introduction and Notes, by A. S. WEST, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xl+160; 3s. 473

M. Q., '98, No. 217.

Athen., 16 July '98, p. 95 (favourable on the whole).

Goldsmith. The Deserted Village. Edited by Rev. A. E. WOODWARD. Bell. 1898. Cr. 8vo, pp. viii+175; swd., 10d. 474

—— **The Traveller.** Edited, with Notes, etc., by Rev. A. E. WOODWARD. Bell. 1898. Cr. 8vo, pp. xx+64; swd., 10d. 475

M. Q., '98, No. 218.

Educ. Times, June '98, p. 254 (favourable); *Journ. Educ.*, June '98, p. 349 ("the annotation is not only old-fashioned, but not good of its kind").

The above two books in one vol., cr. 8vo, pp. xxii+134; 2s. 476

Gray's English Poems. Edited by D. C. TOVEY, M.A. Cambridge University Press. 1898. 6¾×4½ in., pp. xvi+296; 4s. 477

Educ. Times, July '98, p. 290 ("of exceptional value"); ("Mr T.'s pleasant notes are scarcely fitted for schoolboys"); *Athen.*, 25 June '98, p. 820; *Lit.*, 27 Aug. '98, p. 175 ("scholarly and accurate"); *Journ. Educ.*, Sept. '98, p. 555 ("obviously designed for advanced scholars, not for schools"); *Speaker*, 18 June '98; *Educ. News* (Edinburgh), 18 June '98; *Guardian*, 3 Aug. '98.

—— **Ode on the Spring and the Bard.** Edited by D. C. TOVEY. Cambridge University Press. 1898. 6¾×4¾ in., pp. 52; 8d. 478

—— **Ode on Spring and the Bard.** Notes explanatory of Meanings and Allusions. Macmillan. 1898. Globe 8vo, pp. 30; 6d. 479

John Keats, The Poetical Works of. Edited by H. BUXTON-FORMAN. Gibbins. 1898. 6th Ed. 8×5¼ in., pp. xxxi+90; 8s. 480

John Keats. Leben und Werke. Von MARIE GOTHEIN. Halle, Niemeyer. 1897. Vol. I. Leben. 8vo, pp. xvi+277, and Vol. II. Werke. 8vo, pp. iv+295; 10m. 481

M. Q., '98, No. 221.
Archiv, C., p. 417 (a careful and favourable review by *E. Koeppel*).

—— **The Odes.** With Full-page Plates, Notes and Analyses, and a Memoir. By A. C. DOWNER, M.A. Oxford, Clarendon Press. 1897. Extra fcap. 8vo, pp. 103; 3s. 6d. net. 482

M. Q., '98, No. 220.
Journ. Educ., May '98, p. 284 ("a most elaborate and conscientious edition").

Lamb. Tales from Shakespeare (Tempest, As You Like It, Merchant of Venice, King Lear, Twelfth Night, Hamlet). With Introduction and Notes by J. H. FLATHER, M.A. Cambridge University Press. 1898. 12mo, pp. xii+154; 1s. 6d. 483

M. Q., '98, No. 228.
Educ. Times, May '98, p. 220 (favourable); *Journ. Educ.*, May '98, p. 284 ("Mr F. has done his work adequately and simply"); *Revue critique*, 21 Feb. '98; *Schoolmaster*, 30 April '98.

Select Tales from Shakespeare. By CHARLES and MARY LAMB. Edited by DAVID FREW. Blackie. 1898. 7½×5 in., pp. 155; 1s. 6d. 484

Walter Savage Landor, Selections from the Writings of. Edited by W. B. S. CLYMER. Edw. Arnold. 1898. Cr. 8vo, pp. xl+261; 4s. 6d. 485

Educ. Times, Sept. '98, p. 385 ("a good selection of pieces and appreciative notes").

Macaulay. Essay on Addison. Edited by HERBERT AUGUSTINE SMITH, Ph.D. Edw. Arnold. 1898. Cr. 8vo, pp. 146; 2s. 486

—— **Essay on Bunyan's Pilgrim's Progress.** Edited by A. D. INNES, M.A. Cambridge University Press. 1898. 6¼×4 in., pp. 64; 1s 487

Guardian, 14 Sept. '98.

—— **Two Essays on William Pitt, Earl of Chatham.** Edited, with Introduction and Notes, by A. D. INNES, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xxxii+220; 2s. 6d. 488

M. Q., '98, No. 225.
Journ. Educ., May '98, p. 284 (thoroughly satisfactory).

Selections from Sir Thomas Malory's Morte Darthur. Edited, with Introduction, Notes, and Glossary, by D. E. MEAD, Ph.D. Nutt. 1897. Cr. 8vo, pp. lxii+346; 4s. 6d. net. 489

M. Q., '98, No. 226.
Archiv, C., p. 201 (unfavourable review by *G. Schleich*).

Milton. Paradise Lost. A Poem in Twelve Books. Dent & Co. 1898. Pott 8vo, pp. 384; 1s. 6d. net; roan, 2s. net. 490

—— **Paradise Lost.** By JOHN A. HIMES HARPER. New York and London. 1898. 7½×5 in., pp. xxxii+482; $1.00. 491

—— **Paradise Regained.** Edited, with Introduction and Notes, by A. J. WYATT, M.A. Clive. 1898. Cr. 8vo, pp. xxiii+96; 2s. 6d. 492

M. Q., '98, No. 229.
Educ., 16 April '98 (favourable); *Educ. Times*, June '98, p. 254 (v. fav.).

—— **Paradise Regained. Samson Agonistes and other Poems.** Dent. 1898. Pott 8vo, pp. 380; 1s. 6d. net; roan, 2s. net. 493

—— **Shorter Poems.** Edited by ANDREW J. GEORGE, M.A. Macmillan. Fcap. 8vo, pp. xxvi+300; 3s 6d. 494

Educ. Times, July '98, p. 290 (very favourable).

—— **Lycidas; L'Allegro; Il Penseroso.** Edited by THOMAS PAGE. Moffatt & Paige. 1898. Cr. 8vo, pp. 102; 1s. 4d. 495

—— **Lycidas.** Edited by W. BELL, M.A. Macmillan. 1898. Globe 8vo, pp. 48; 6d. 496

Educ. Times, June '98, p. 254 ("notes abundant . . . the work is well done").

Milton. Comus and Lycidas. Edited by A. W. VERITY. Cambridge University Press. 1898. 18mo, pp. ; 2s. 497

—— **Samson Agonistes.** Edited by EDMUND K. CHAMBERS. Blackie. 6½×4½ in., pp. 146; 1s. 6d. 498

Journ. Educ., June '98, p. 349 (very favourable).

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Educ., 2 April '98, p. 104 (favourable).

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—— **Merchant of Venice.** Edited by Rev. F. MARSHALL. George Gill & Sons. 1898. 511

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—— **The Merchant of Venice.** Edited, with an Introduction and Notes, by THOMAS PAGE. New Edition enl. Moffatt & Paige. 1898. Cr. 8vo, pp. 182; 2s. 512

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Educ., 23 April '98, p. 128 (unfavourable).

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Journ. Educ., May '98, p. 281 ("it will undoubtedly be both interesting and useful to the student who requires a clear *résumé*, a rapid survey, in a bright and vigorous style, of the work of our great men of letters").

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A Primer of Wordsworth. By L. MAGNUS, B.A. Methuen & Co. 1898. , pp. ; 2s 6d. 539

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Cosm., April '98, p. 99 (v. favourable); *Athen.*, 9 April '98, p. 478 (favourable, interesting); *Bookman*, April '98, p. 12 (a very favourable review by *Edward Dowden*).

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Die Prosa in Shakspere's Dramen. Von Franz v. Jansen. Trübner. 1897. Large 8vo, pp. viii+105; 2m.50. 548

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A History of England. By H. O. Arnold-Forster. Cassell. 1898. Extra cr. 8vo, pp. 816; 5s. 560

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Outlines of English Grammar and Analysis for Elementary Schools. By W. S. Dalgleish. Oliver & Boyd. 1898. 12mo, pp. 76; 6d. 571

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A Simple Grammar of English now in Use. By John Earle, M.A., Professor of Anglo-Saxon in the University of Oxford. Smith, Elder & Co. 1897. Cr. 8vo, pp. xiv+297; 6s. 573

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Journ. Educ., April '98, p. 226 ("has much to commend it. . . . In exactness and precision the book leaves much to be desired"); *Lit.*, 28 May '98, p. 615 ("for thoroughness, accuracy, and facility of reference, Mr N.'s is a book we can unreservedly recommend"); *Educ. Times*, April '98, p. 186 ("much that is good").

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Journ. Educ., June '98, p. 350 ("Part ii. will be of much service to the teacher, even though he may not adopt the phonetic method"); *Lit. Cbl.*, 23 April '98, col. 672 (a very favourable review by *Ldw. Pr*[*öscholdt*]); *Engl. Studien*, xxiv. pt. iii.

Palmerston Readers—Sight and Sound Primers—Infants' Second Reader. Blackie. 1898. 12mo, 7×4⅞ in., pp. 96; 7d. 593

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Chambers' Object Lesson Book for Infant Classes and Standard I. Chambers. 8vo, pp. 224; 2s. 6d. 594

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English Dictionary. Chambers. 1898. Imp. 8vo, pp. 1264; cl., 12s. 6d.; hf.-mor., 18s. 598

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English Etymology. A select glossary serving as an introduction to the history of the English language. By F. KLUGE and P. LUTZ. Trübner. 8vo, pp. viii+284; swd., 4m.; bd., 4m.50. 599

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The English Dialect Dictionary. Vol. I. A—C. By JOSEPH WRIGHT, M.A., Ph.D. Frowde. 1898. 12×9½ in., pp. 864; £2, 18s. 6d., for Vol. I. (Parts I.-V.) of 'The English Dialect Dictionary,' strongly bound in cloth (the price to non-subscribers being £4 net); on the understanding one subscribes for the succeeding parts constituting Volume II. at One Guinea net per annum for two parts in paper covers, or for the bound volume when it is issued. 600

Lit., 2 July '98, p. 745; *Athen.*, 27 Aug. '98, p. 287.

Austral English. A Dictionary of Australasian Words, Phrases, Usages, Aboriginal-Australian and Maori Words incorporated in the language, Scientific Words that have had their origin in Australia. By E. E. MORRIS. Macmillan. 1897. 8vo, pp. 550; 10s. 601

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FRENCH.

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Charles de Bernard. L'Anneau d'Argent. Edited by LOUIS SERS, B. ès L. Macmillan. 1898. Globe 8vo, pp. 176; 2s. 604

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L. Biart. Quand j'étais petit. Edited by J. BOÏELLE. Cambridge University Press. 1897. 605

Part I.: *Guide* II. 59; *M. L. Q.*, '97, No. 85.

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L. Cladel. Achille et Patrocle. Edited by E. B. LE FRANÇOIS. Blackie. 1897. Fcap. 8vo, pp. 56; 8d. 606

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Théâtre choisi de Pierre Corneille, avec notices et annotations par PAUL DESJARDINS. Paris, Colin. 1898. In-18 jésus, pp. 741; 4fr. 608

Pages choisies de Diderot, avec une introduction par J. PELLISSIER. Paris, Colin. 1898. In-18 jésus, pp. xxiv+385; 3fr.50. 609

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Dumas. La Fortune de D'Artagnan. An Episode from Le Vicomte de Bragelonne. Edited by A. R. ROPES, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xvi+272; 2s. 611

M. Q., '98, Nc. 70 and 289.
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—— **Le Masque de Fer.** Episode from *Le Vicomte de Bragelonne.* Edited by R. L. A. DU PONTET, M.A. Edw. Arnold. 1898. Cr. 8vo, pp. viii+245; 3s. 612

Xavier de Maistre. Voyage autour de ma Chambre. Edited by G. EUGÈNE FASHNACHT. Macmillan. Fcap. 8vo, pp. 128; 1s. 6d. 613

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J. Macé. Contes du Petit-Château. Second Series. Edited by S. BARLET. Hachette. 1898. Cr. 8vo, pp. viii+78; 1s. 614

Malot. Remi et ses Amis: Épisode de Sans Famille. Edited by J. MAURICE REY. Hachette. 1897. Cr. 8vo, pp. iv+190; 1s. 6d. 615

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—— **Remi et ses Amis.** A Selection from *Sans Famille.* Edited by MARGARET DE S. VERRALL. Cambridge University Press. 1897. Extra fcap. 8vo, pp. xii+195; 2s. 616

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Pages choisies d'Hector Malot. Avec une introduction par GEORGES MEUNIER. Paris, Colin. 1898. In-18 jésus, pp. xxii+360; 3fr.50. 617

Molière. L'Avare. Edited by A. GARNAUD, B. ès Sc., and W. G. ISBISTER, B.A. Pitman. Fcap. 8vo, pp. 126; 1s. 6d. 618

Educ., 11 June '98, p. 171 (unfavourable).

—— **Les Femmes Savantes.** Edited by ALCÉE FORTIER. Isbister. 1898. Cr. 8vo, pp. 144; 1s. 3d. 619

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Montaigne. Principaux chapitres et extraits des "essais" publiés avec des notices et des notes. Par A. JEANROY. Hachette. 1897. Sm. 8vo, pp. xxxv+379; 2f.50. 620

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The Fairy Tales of Master Perrault. Edited by WALTER RIPPMANN, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. 139; 1s. 6d. 621

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Sandeau, Sacs et Parchemins. Edited by B. MINSSEN, M.-ès-A. Rivingtons. 1898. Sm. cr. 8vo, pp. 118; 2s. net. 622

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Scribe. Le Verre d'Eau. Edited by F. F. ROGET, B.A. Macmillan & Co. 1898. Pott 8vo, pp. 160; 1s. 6d. 623

Educ. Times, July '98, p. 290 (favourable); *Journ. Educ.*, Sept. '98, p. 556 ("notes helpful and suggestive").

É. Souvestre. Un Philosophe sous les Toits. Edited by A. D. J. BARRIBALL. Pract. Teacher Office. 1898. 8vo, $8\frac{1}{2} \times 5\frac{5}{8}$ in., pp. 154; 2s. 624

Taine, Selections from. Edited by FRANCIS STORR, Blackie. 1898. $6\frac{3}{4} \times 4\frac{1}{2}$ in., pp. xiv+130; 1s. 6d. 625

Bookman, Sept. '98, p. 173.

André Theuriet. L'Abbé Daniel. Edited by P. DESAGES. Macmillan. 1898. Globe 8vo, pp. ; 2s. 6d. 626

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Voltaire's Prose. Edited by ADOLPHE COHN and B. D. WOODWARD. Isbister. Cr. 8vo, pp. 480; 6s. 627

Educ. Times, July '98, p. 290 (very favourable).

Nouvelles Contemporaines. By MM. THEURIET, CLARETIE, LEGOUVÉ, COPPÉE, AICARD, GRANDMOUGIN, MOUTON, POUVILLON. With Notes and Biographical Sketches. By J. DUHAMEL, M.-ès-A. Rivingtons. 1898. Sm. cr. 8vo, pp. 143; 2s. net. 628

M. Q., '98, No. 301.
Educ., 11 June '98, p. 171 (recommended); *Journ. Educ.*, May '98, p. 286 ("The stories are interesting and full of idiomatic phrases"); *Educ. Times*, May '98, p. 219 (favourable).

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The Age of Richelieu, as described by French Contemporaries and French Historians. Edited by A. JAMSON SMITH. Pref. by CLOVIS BEVENOT. Black. 1898. Sm. cr. 8vo, pp. 208; 2s. net. 631

Journ. Educ., Sept. '98, p. 555 (very favourable); *Educ.*, 7 May '98, p. 140 ("really satisfactory").

Chrestomathie française: morceaux choisis de prose et de poésie, avec prononciation figurée à l'usage des étrangers. Par JEAN PASSY et ADOLPHE RAMBEAU. Paris, H. Le Soudier. New York, Henry Holt. 1897. 8vo, pp. xxxv+258; 5fr. 632

M. L. Q., '97, No. 331.
M. Q., 98, No. 299.
Archiv, Mar. '98, p. 212 (a valuable notice by *Adolf Tobler*); *L. g. r. P.*, June '98, col. 186 (favourably reviewed by *H. Morf*).

La Triade Française. De Musset, Lamartine, Victor Hugo. Petit Recueil de Poésies, par LOUISE BOTH-HENDRIKSEN. Isbister. 1898. Crown 8vo, pp. 214; 2s. 6d. 633

Educ. Times, April '98, p. 184 (favourable on the whole); *Mod. Lang. Notes*, May '98, col. 303 ("satisfactory").

The Great French Triumvirate. Four Plays rendered into English Verse. By THOMAS CONSTABLE. Downey & Co. 1898. Cr. 8vo, pp. 392; 5s. 634

Renderings of *Athalie*, *Polyeucte*, *Le Misanthrope* and *Tartuffe*.

Athen., 30 April '98, p. 576 ("not worth publishing").

Molière. The Affected Ladies. (Les Précieuses Ridicules.) Translated by C. HERON WALL. With Memoir. George Bell & Sons. 1898. Cr. 8vo, pp. viii+30; swd., 1s. 635

—— **The Learned Women.** (Les Femmes Savantes). Translated by C. HERON WALL. With Memoir. George Bell & Sons. 1898. Cr. 8vo, pp. viii+56; swd., 1s. 636

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Racine. Andromache. Translated by R. BRUCE BOSWELL, M.A. With Memoir. George Bell & Sons. 1898. Cr. 8vo, pp. xvi+64; swd., 1s. 638

—— **Athalie.** Translated into English Verse by W. P. THOMPSON. Hachette. 1897. Cr. 8vo, pp. 204; 3s. 6d. 639

M. L. Q., '97, No. 323.
Journ. Educ., '98, No. 556 ("Mr T. has attempted a very difficult task, and with some success").

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The Thoughts of Joubert. Selected and Translated by the Hon. Mrs NEVILLE LYTTELTON. With a Preface by Mrs HUMPHRY WARD. Duckworth. 1898. Cr. 8vo, pp. xlii+224; 5s. net. 642
[*Ready in November.*

II. LITERARY HISTORY.

Brunetière. Essays in French Literature. Translated by D. NICHOL SMITH, with a Preface by M. BRUNETIÈRE. Fisher Unwin. 1898. 7½×5 in., pp. xiv+255; 7s. 6d. 643

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Lit., 9 July '98, p. 2 (an interesting and appreciative review); *Bookman*, Aug. '98, p. 130 (*A. M.*).

Études sur la littérature française. Par R. DOUMIC. 2. Série. Paris, Perrin et Cie. Pp. 327; . 644

(Marguerite de Navarre, Brantôme, Mme. Geoffrin, Mme. Roland, la marquise de Condorcet, Chateaubriand, George Sand et Alfred de Musset, M. Émile Zola, Edmond de Goncourt, M. François Coppée, M. Anatole France; La Question du vers libre, les Statues de Paris).

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Athen., 25 June '98, p. 821 ("sound").

Y. B. de Bury. French Literature of To-day: a Study of the principal Romancers and Essayists. (Boston), London. 1898. Cr. 8vo, ; 6s. 6d. 646

Histoire de la littérature française depuis 1815 jusqu'à nos jours (première partie). Paris, Lemerre. 1898. In-18, pp. 493; 3fr.50. 647

Histoire de la littérature française depuis la fin du xviiie siècle jusqu'en 1815. Par C. GIDEL. Paris, Lemerre. 1898. In-18, pp. xxi+472; 3fr.50. 648

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Athen., 2 July '98, p. 15 (recommended by *Faguet* and *Beljame*).

Les Origines de l'Influence Allemande dans la Littérature Française du xix. siècle. Par JOSEPH TEXTE. Paris, Colin. 1898. 6½×10 in., pp. 55; 2f. 651

The Modern French Drama. By AUGUSTIN FILON. With an Introduction by W. L. COURTNEY. Chapman & Hall. 1898. Cr. 8vo, pp. xv+304; 7s. 6d. 652

Lit., 13 Aug. '98, p. 122 (interesting); *Bookman*, Sept. '98, p. 157 (a favourable review by *A. M.*).

Essais de critique dramatique. Par ANTOINE BENOIST. Hachette. 1898. Cr. 8vo, pp. 384; 3fr.50. 653

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De Dumas à Rostand. Esquisse du mouvement dramatique contemporain. Par AUGUSTIN FILON. Paris, Colin. 1898. In-18 jésus, pp. 300; 3fr.50. 654

Victor Hugo. Correspondance. Vol. I. 1815-1835. Vol. II. 1836-1882. Paris, Calmann Lévy. 655

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The Letters of Victor Hugo. Translated by F. CLARK, M.A. 1815-1835. Methuen. 1898. Demy 8vo, pp. ; 10s. 6d. 656

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Mérimée. Par A. FILON. Hachette. 1898. Cr. 8vo, pp. 178; 2s. 657

Scènes, récits et portraits tirés des Écrivains français des 17e et 18e siècles. Publiés avec un avertissement, des notices et des notes. Par M. L. BRUNEL. Hachette. 1898. Pp. viii+336; 2s. 658

Marivaux. By M. GASTON DESCHAMPS. Hachette. 1898. Cr. 8vo, pp. 192; 2fr. 659

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Michel de Montaigne. A Biographical Study. By M. E. LOWNDES. Cambridge University Press. 1898. Cr. 8vo, pp. 300; 6s. 660

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Pascal. Par MAURICE LOURIAN (Collection des Classiques Populaires). 1897. 9×5½ in., pp. 240. 661

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Corneille. Par G. LANSON. Hachette. 1898. Cr. 8vo, pp. 204; 2s. 663

Larroumet. Racine (les grands écrivains français). Hachette. 1898. 16mo, pp. 206; 2fr. 664

M. Q., '98, No. 308.
Athen., 30 April '98, p. 576 ("This is a model of taste and conciseness as a short sketch of a great subject").

Eugène Bouvy. Voltaire et l'Italie. Hachette. 1898. Large 8vo, pp. 368; 7fr.50. 665

Lit. Cbl., 16 July '98, col. 1064 (a notice, favourable on the whole, by [*Schu*]*lts-G*[*ora*]).

Primer of French Philology and Literature. By E. TH. TRÜE. Williams & Norgate. 1896. Pott 8vo, pp. viii+112; 1s. 6d. 666

Guide I., No. 92.
Journ. Educ., May '98, pp. 286-7 (favourable).

Handbuch der romanischen Philologie. Von GUSTAV KÖRTING. Leipzig, Reisland. 1896. , pp. xviii+647; . 667

Archiv, C., p. 441 (a not altogether favourable review by *L. Gauchat*).

Anleitung zum Studium der französischen Philologie für Studirende, Lehrer und Lehrerinnen. Von EDUARD KOSCHWITZ. Marburg, Elwert. 1897. Large 8vo, pp. viii+148; 2m.50; bd., 3m. 668

M. Q., '97, No. 338.
Neu. Spr., April '98, p. 66 (a careful review by *A. Rambeau*).

The Study of Colloquial and Literary French. A Manual for Students and Teachers. Whittaker & Co. 1898. 669

This book, which is in the Press and will appear shortly, is an adaptation of Prof. Koschwitz's "Einführung in das Studium der französischen Philologie." It is in three Parts: in the first Part methods of preliminary instruction are discussed with especial reference to the aims of the Neuere Richtung; the second Part gives a good deal of useful and practical information as to the means at the student's disposal for prosecuting his studies abroad in Paris and in the Swiss Universities; and the third Part contains a scheme of study for advanced philological work. An extensive bibliography of educational works bearing on the various branches of the subject has been appended with publishers' names and prices, and this it is hoped will considerably enhance the value of the work as a convenient handbook for students and teachers.—(*Publishers' Note.*)

III. LIFE AND WAYS, HISTORY, &c.

France. By J. E. C. BODLEY. In two volumes. Macmillan. 1898. 670

Journ. Educ., June '98, p. 344 (a very full and appreciative review).

Frankreich: seine Geschichte, Verfassung und staatlichen Einrichtungen. Von J. SARRAZIN und R. MAHRENHOLTZ. O. R. Reisland. 1897. Large 8vo, pp. viii+348; 5m.50; bd., 6m. 671

Neu. Spr., vi. p. 144 (a full and favourable review by *K. Kühn*); *Neuphil. Cbl.*, Aug. '98, p. 237 (a very favourable and valuable notice by *R. Kron*).

La Conscience Nationale.—La Pensée et l'Action de la France; La Religion et la France; Les Crises de l'Éducation nationale; La Défense nationale. Par HENRY BÉRENGER. Paris, Colin. 1898. In-18 jésus, pp. viii+340; 3fr.50. 672

Histoire générale du 4e siècle à nos jours.—IX. Les Monarchies constitutionnelles (1815-1847). Par ERNEST LAVISSE, de l'Académie française, and ALFRED RAMBAUD, ancien ministre, membre de l'Institut. Paris, Colin. 1898. In-8° raisin, pp. 1016; 12fr. 673

La Jeunesse de Napoléon.—II. La Révolution. Par ARTHUR CHUQUET, professeur au Collège de France. Paris, Colin. 1898. In-8° cavalier, pp. 388; 7fr.50. 674

French Daily Life: Common Words and Common Things. Adapted by WALTER RIPPMANN from Dr Kron's *Le Petit Parisien*. Dent. 1898. Fcap. 8vo, pp. vii+165; 2s. 6d. net. 675

For *Le Petit Parisien*, cp. *Guide* I. 125; *M. L. Q.*, '97, No. 146; *M. Q.*, '98, No. 85 and 310.

Tourists' Vade Mecum: French. Pitman. 1898. Fcap. 8vo, pp. 91; 1s. 676

M. Q., '98, No. 312.
Educ. Times, April '98, p. 184 (favourable, but the "imitated pronunciation" is "terrible"); *Educ.*, 14 May '98, p. 146 ("a useful handbook," . . . the "imitated pronunciation" is "ridiculous").

B.—LANGUAGE.—I. READERS, WRITERS, &c.

Dent's First French Book. By S. ALGE and WALTER RIPPMANN. Dent. 1898. Fcap. 8vo, pp. viii+205; 1s. 6d. net. 677

Reviewed on p. 238 of this number of the *M. Q.*

Dent's Second French Book. By S. ALGE and WALTER RIPPMANN. With three full-page illustrations by C. E. BROCK. Dent. 1898. Fcap. 8vo, pp. vi+167; 1s. 6d. net. 678

Hints on Teaching French, with a Running Commentary to Dent's First and Second French Books. By WALTER RIPPMANN. Dent. 1898 Fcap. 8vo, pp. ix+85+16 blank; 1s. 6d. net. 679.

Französisches Lesebuch. Von KARL KÜHN. Bielefeld, Leipzig. Large 8vo, pp. xii+340; 3m. Wörterbuch dazu, 80pf. 680

This is the 2nd edition.
Neu. Spr., April '98, p. 69 (very warmly recommended by *Röttgers*).

Scenes of Child Life in Colloquial French. A French Reading Book for Young Children. By Mrs J. G. FRAZER (LILLY GROVE). Illustrated by H. M. BROCK. Macmillan & Co. 1898. Globe 8vo, pp. xvi+124; 1s. 6d. 681

Journ. Educ., April '98, p. 226 (favourable); *Educ. Times*, April '98, p. 184 (very favourable); *Athen.*, 25 June '98, p. 820 ("capital dialogues . . . excellent illustrations").

A New French Reader. Consisting of a series of articles from *Le Journal des Débats*. By E. B. LE FRANÇOIS. Hachette. 1898. Cr. 8vo, pp. viii+102; 1s. 6d. 682

A New French Reader. By L. JANTON. Houlston. 1898. Cr. 8vo, pp. ; 1s. 3d. 683

An Elementary Scientific French Reader. By P. MARIOTTE-DAVIES. Isbister. 1897. 8vo, pp. 135; 1s. 6d. 684

Educ. Times, July '98, p. 290 (fairly favourable); *Mod. Lang. Notes*, May '98, col. 303 ("acceptable . . . notes and vocabulary too full"); *Journ. Educ.*, Sept. '98, p. 556 (fairly favourable).

French Prose Composition. By ERNEST WEEKLEY, M. A. Clive. 1898. Cr. 8vo, pp. 246; 3s. 6d. 685

Educ. Times, July '98, p. 290 ("The arrangement is lucid, the rules clearly expressed, the suggestions really helpful, and the examples carefully chosen").

Key to French Prose Composition. By ERNEST WEEKLEY, M.A., and LOUIS DEDET, B. ès. L. Clive. Cr. 8vo, pp. 108; 2s. 6d. net. 686

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Causeries Familières: A Simple and Deductive French Course. By SARAH CHRISTINE BOYD. Pupils' ed. 1st Series. Angus and Robertson (Sydney). 1898. Cr. 8vo, pp. 104; 1s. 6d. Complete text, pp. 218; 2s. 6d. 691

Object Lessons in Spoken French and Commercial Correspondence. By P. GOURMAND, B.A. Hachette. 1898. Sm. 8vo, pp. xii+62; 1s. 6d. 692

The Preceptors' Junior French Course. By S. BARLET. Clive. 1898. Cr. 8vo, pp. xiv+176; 1s. 6d. 693

Cassell's Lessons in French. By LOUIS FASQUELLE. Two vols. and a key. Cassell. 1898. Demy 8vo. Vol. I., pp. 246, Vol. II., pp. 243; each 1s. 6d., or both in 1 vol., 2s. 6d. 694

Reprinted from the "Popular Educator."
Journ. Educ., May '98, p. 286; *School Teacher*, March '98.

Practical French Grammar and Conversation for self-tuition, with copious vocabularies and imitated pronunciation. By A. GARNAUD, B. ès Sc., and W. G. ISBISTER, B.A. (London). Pitman. 1898. Fcap. 8vo, pp. 200; swd., 1s.; cl., 1s. 6d. 695

Educ., 11 June '98, p. 171 ("we are sorry for the student who is forced by lack of tuition to fall back upon such a book").

The Principles of French Grammar. By C. S. LE HARIVEL. Oliver & Boyd. 1898. 7½×5 in., pp. viii+368; 2s. 6d. 696

The Beginner's French Grammar and Exercises. By H. R. HARPER. Rivingtons. 1898. Cr. 8vo, pp. 96; 1s. 6d. 697

Journ. Educ., May '98, p. 286.

Kroeh's French Course. A Three-year Preparatory Course. By Prof. CHARLES F. KROEH, A.M. Macmillan. 1898. Second Year. Globe 8vo, pp. ; 3s. 6d. 698

For First Year, cp. *M. Q.*, '98, No. 96 and 324.

French Graduated Junior Course. (Elementary French Composition.) By A. MARIETTE. Hachette. 1898. Cr. 8vo, pp. viii+160; 3s. 699

French Practical Course. By J. MAGNENAT. Macmillan. 1897. Cr. 8vo, pp. xi+286; 5s. 700

M. L. Q., '97, No. 350; *M. Q.*, '98, No. 325.
Journ. Educ., Sept. '98, p. 556 (not favourable).

Nelson's Second French Book. T. Nelson & Sons. 1896. Fcap. 8vo, pp. 128, 1s. 701

Guide II., 101; *M. L. Q.* '97, 134.
Journ. Educ., May '98, p. 286.

A Key to Stedman's Easy French Exercises. By Dr SCHRUMPF. Methuen. 1898. 702

Students' Handbook for French Examinations. By J. BELFOND. Hachette. 1898. Cr. 8vo, pp. viii+68; 1s. 6d. 703

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Kleine Behelfe zur Belebung des französischen Unterrichts an österreichischen Bürgerschulen und verwandten Lehranstalten. Von R. TIRNER. Wien, Pollak. 12mo, pp. viii+132; 1m45. 708

French. Pitman's French Weekly. Vol. II. Pitman. Cr. 4to, pp. 420; 3s. 6d. 709

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Handbuch der romanischen Philologie. Von G. KÖRTING. 710

See above, No. 667.

Anleitung zum Studium der französischen Philologie. Von E. KOSCHWITZ. 711

See above, No. 668.

Primer of French Philology and Literature. By E. T. TRÜB. 712

See above, No. 666.

A. Thomas. Essais de philologie française. Paris, E. Bouillon. 1898. 8vo, pp. viii+441; 7fr. 713

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L. g. r. P., April '98, col. 172 (warmly recommended); *Athen.*, 30 July '98, p. 157 ("always interesting and sometimes amusing"); *Lit. Cbl.*, 20 Aug. '98, col. 1238 (a very appreciative notice by [*Schu*]*ltz-G*[*ora*]).

Adolf Tobler. Vermischte Beiträge zur französischen Grammatik. Zweite Reihe. Leipzig, Hirzel. 1894. 8vo, pp. ; . 714

A rather belated review by *G. Ebeling* in *L. g. r. P.*, Aug. '98, col. 275.

Outlines of Historical French Grammar. By A. T. BAKER, B.A., Ph.D. Dent. [*In preparation.* 715

A. Haase. Syntaxe française du xviie siècle. Traduite par M. OBERT. Paris, Picard et fils. 1898. In-8 carré, pp. xviii+479; 9fr. 716

III. DICTIONARIES.

French Dictionary. By F. E. A. GASC. Geo. Bell & Sons. 1897. New ed., enl. Large 8vo, pp. viii+956; 12s. 6d. 717

M. Q., '98, No. 340.
Athen., 26 Mar. '98, p. 404 ("a thoroughly sound and useful work").

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Eight Stories from Andersen. Edited by WALTER RIPPMANN, M.A. Cambridge University Press 1898. Extra fcap. 8vo, pp. vii+228; 2s. 6d. 721

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Goethe. Faust. Part II. Edited by CALVIN THOMAS. Isbister. 1898. Cr. 8vo, pp. 534; 6s. 723

—— **Iphigenie auf Tauris.** Edited by L. A. RHOADES, Ph.D. Isbister. 1897. Cr. 8vo, pp. 170; 2s. 724

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—— **Iphigenie auf Tauris.** Edited by ALOYS WEISS. Hachette. 1898. 12mo, pp. 192; 2s. 725

—— **Lyrische Gedichte: Erläuterungen.** Von Prof. HEINRICH DÜNTZER. Leipzig, Wartig. 1898. 726

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Grimm. Märchen. Second Series. Edited by E. L. NAFTEL and HENRY BODE. Hachette. 1898. Sm. 8vo, pp. viii+102; 1s. 728

Heine's Lieder und Gedichte. Edited by Prof. C. A. BUCHHEIM. Macmillan. 1897. Pott 8vo, pp. 376; 2s. 6d. net. 729

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Lit. Cbl., 28 May '98, p. 847 (favourable).

Lessing. Minna von Barnhelm. Edited by H. J. WOLSTENHOLME, B.A. Cambridge University Press. 1898. 12mo, pp. 256; 3s. 730

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Zschokke. Der Zerbrochene Krug. Edited by EDWARD S. JOYNES. Isbister. 1898. Cr. 8vo, pp. xii+76; 1s. 734

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—— **Goetz von Berlichingen.** Translated by SIR WALTER SCOTT. With Memoir. George Bell & Sons. 1898. Cr. 8vo, pp. xii+119; swd., 1s. 737

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II. LITERARY HISTORY, &c.

Wilh. Scherer. Geschichte der deutschen Litteratur. 8th ed. Berlin, Weidmann. 1898. In 9 Parts. Pt. i. Large 8vo, pp. 96; 1m. 793

Précis d'histoire de la littérature allemande. Par W. C. CART. Paris, Klincksieck. 1898. 8vo, pp. ; 5fr. 740

Richard Wagner, Poète et Penseur. Par HENRI LICHTENBERGER. 741

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The Legends of the Wagner Drama. By JESSIE L. WESTON. Nutt. 1898. Cr. 8vo, pp. cviii+180; 6s. 742

The Stories of Wagner's "Ring des Niebelungen" and "Parsifal." By W. F. SHEPPARD. Nutt. 1898. Cr. 8vo, pp. 69; 1s. 743

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Deux Études sur Goethe. Par MICHEL BRÉAL. Hachette. 1898. 7¼×4¾ in., pp. 202; 3fr. 748

The one deals with the Comte de Thorenc, the other with Stéphanie Louise ("Die Natürliche Tochter").
Athen., 27 Aug. '98, p. 290 ("decidedly worth reading").

William Taylor von Norwich. Eine Studie über den Einfluss der neueren deutschen Litteratur in England. Von GEORG HERZFELD. Halle, Niemeyer. 1897. 8vo, pp. viii+71; 2m. 749

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Historia D. Johannis Fausti des Zauberers. Von GUSTAV MILCHSACK. Wolfenbüttel, Zwissler. 1892-1897. 8vo, pp. cccxciv+124; . 750

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III. LIFE AND WAYS, HISTORY, &c.

Der Werdegang des deutschen Volkes. Von OTTO KAEMMEL. Fr. Wilh. Grunow. 1898. 752

The Founding of the German Empire by William I. By H. VON SYBEL. Translated by HELENE S. WHITE. London. 1898. 8vo, pp. ; 10s 6d. 753

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Martin Luther, the Hero of the Reformation. By Prof. H. E. JACOBS. G. P. Putnam's Sons. 1898. 8×5½ in., pp. 454; 5s. 756

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The Age of Charlemagne. By C. L. WELLS. T. & T. Clark. 1898. 8¼×5⅜ in., pp. 490; 6s. 758

German. Tourist's Vade mecum. Pitman. 1898. Fcap. 8vo, pp. 56; 1s. 759

Educ., 14 May '98, p. 146 ("a useful handbook," the "imitated pronunciation" is "ridiculous"); *Educ. Times*, May '98, p. 219 ("may be recommended to tourists, but will hardly do for school use").

B.—LANGUAGE.—I. READERS, WRITERS, &c.

Leitfaden für den ersten Unterricht im Deutschen. 2 Aufl. Von S. ALGE, S. HAMBURGER, und WALTER RIPPMANN. St Gallen, Fehr. Large 8vo, pp. 184; 1s. 9d. net. 760

Sold in England by Messrs J. M. Dent & Co.

Based on the Hölzel pictures of the four seasons. A companion volume to Dent's First French Book.

German for Beginners. A Reader and Grammar. By L. HARCOURT. Whittaker & Co. 1898. 2nd ed., revised and enlarged. Demy 8vo, pp. xii+202; 2s. 6d. net. 761

1st ed. (1895). *Guide* I., No. 159.

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Educ. Times, May '98, p. 219 (warmly recommended); *Journ. Educ.*, May '98, p. 284 ("we ourselves, both *a priori* and *a posteriori*, are convinced that good results follow, both immediate and in the long run, such a system of teaching German as is here set forth").

Deutsches Lesebuch für die Obersekunda der höheren Lehranstalten. Von. REINHOLD BIESE. Essen, G. D. Bädeker. 762

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Die Lectüre als Grundlage eines einheitlichen und naturgemässen Unterrichtes in der deutschen Sprache. Deutsche Prosastücke und Gedichte erläutert. 2. Teil: Obertertia bis Oberprima. 1 Lief. Obertertia. Leipzig, Trübner. 1897. Large 8vo, pp. vi+299; 3m.60. 763

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Progressive German Composition. With copious Notes and Idioms, and First Introduction to German Philology. By LOUIS LUBOVIUS. Blackwood. 1898. 764

German Prose Composition. By R. J. MORICH. Rivingtons. Crown 8vo, pp. 240; 4s. 6d.—A German Version, for Teachers only, 6s. 2d. net. post free. 765

German and English Commercial Correspondence. By M. MEISSNER. Marlborough. 1898. 8¼×5¼ in., pp. 96; 1s. 766

German Reader. Dickens' My Child Wife. Pitman. Cr. 8vo, pp. 32; 6d. 767

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II. GRAMMAR, &c.

Lower German. Reading and Supplementary Grammar, with Exercises and Material for Composition. By LOUIS LUBOVIUS. Blackwood. 1898. ; 2s. 6d. 768

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German Self-Taught. By C. A. THIMM. With Phonetic Pronunciation, etc. Marlborough. 1898. 7¼×4¾ in., pp. 96; 1s. 6d. 769

Madge's Letters. German and English on opposite pages. Pitman. 1898. Cr. 8vo, pp. 28; 6d. 770

Educ. Times, May '98, p. 219 ("ladies who think of opening a dressmaking establishment in Germany, or who desire to report society functions there, will find this booklet most useful").

Hier und Da. Pitman. Cr. 8vo, pp. 31; 6d. 771

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Deutsche Grammatik. By W. WILMANNS. 2te. Abteilung: Wortbildung. Strassburg, Trübner. 1896. 8vo, pp. xvi+663. 772

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Sprachleben und Sprachschäden. Von THEODOR MATTHIAS. 2te. Aufl. Brandstetter, Leipzig. 1897. 8vo, pp. xiv+484; . 773

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Das Fremdwort im Deutschen. Von R. KLEINPAUL. Leipzig, Göschen. 1896. Small 8vo, pp. 176; 80pf. 775

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F. Kluge. Etymologisches Wörterbuch der deutschen Sprache. 6te. verb. und verm. Aufl. Strassburg, Trübner. 1898. 1ste Liefg. Large 8vo, pp. ii+64; 1m. 776

Deutsches Wörterbuch auf etymologischer Grundlage. T. PAUL FUCHS. Stuttgart, Hobbing & Büchle. Large 8vo, pp. i+80; 50pf. 777

The first part; to be complete in five.

Eberhard's synonymisches Handwörterbuch der deutschen Sprache. 15 Aufl. umgearbeitet, vermehrt und verbessert. Von OTTO LYON. Leipzig, Grieben. 1896. 8vo, pp. lxiv+1011; . 778

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Handbook Dictionary: English, French, German. See above, No. 719. 779

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L. g. r. P., 7 Juli '98, p. 231 (a full and very favourable review by *Alfred Bassermann*); *Lit. Cbl.*, 9 April '98, p. 466 (*L. K.*; very favourable); *Lit.*, 26 March '98, p. 343 (extremely favourable).

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Enciclopedia Dantesca. Vol. II. parti prima. M—R. Dr G. A. SCARTAZZINI. Milano, Hoepli. 1898. Cr. 8vo, pp. 1171-1712; 61.25. 782

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A Dictionary of Proper Names and Notable Matters in the Works of Dante. By PAGET TOYNBEE, M.A. Oxford, Clarendon Press. 1898. Sm. 4to, pp. 624; 25s. net. 783

La Divina Commedia die Dante Alighieri, illustrata nei luoghi e nelle persone. A cura di C. RICCI. Milano, Hoepli. 1897. Fol., pp. lx+744; 40l. 784

M. L. Q., '97, No. 202, 388; *M. Q.*, '98, No. 138.
Athen., 27 Aug. '98, p. 288 ("a most handsome volume"); *L. g. r. P.*, Aug. '98. col. 301 (warmly recommended by *F. X. Kraus*).

Giacopo Manzoni. Discorso in difesa della Commedia del divino poeta Dante, a cura di MARIO ROSSI. Città di Castello, Lapi. 16mo, pp. 128; . 785

Dante's Ten Heavens. Edited by EDMUND G. GARDNER, M.A. Constable. 1898. 9×5¾ in., pp. xii+310; 12s. 786

Bookman, July '98, p. 102 (a very favourable notice by *A. J. Butler*); *Athen.*, 9 July '98, p. 57 ("As a help to the minuter study not of Dante only, but of what has always been regarded as the most obscure part of Dante's writings, it is hardly too much to say that no more valuable work has appeared in English"); *Lit.*, 10 Sept. '98, p. 222 ("deserves a hearty welcome").

Studies in Dante. By Dr E. MOORE. Second Series. Oxford, Clarendon Press. [*In preparation.* 787

Essays on Dante. By Dr KARL WITTE. Translated by C. M. LAWRENCE and P. H. WICKSTEED. Duckworth. 1898. Cr. 8vo, pp. xxii+448; 7s. 6d. [*Ready in November.* 788

Il trattato De Vulgari Eloquentia di Dante Alighieri per cura di Pio Rajna. Firenze, Succ. Le Monnier. 1897. Cr. 8vo, pp. xl+86; 1l. 789

Lit., 26 March '98, p. 345 (very favourable); *Archiv*, March '98, p. 222 (a very favourable notice by *Adolf Tobler*); *Athen.*, 13 Aug. '98, p. 223 (slashing).

Über poetische Vision und Imagination. Von KARL BORINSKI. Halle, Max Niemeyer. 1897. 8vo, pp. xii+128; 790

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L. g. r. P., Aug. '98, col. 299 ("eine wirklich wertvolle Schrift," *F. X. Kraus*).

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Vita Nova Dantis: frammento di un codice membranaceo del sec. xvi. Firenze. 4to, pp. 12. 792

Dante in Frankreich bis zum Ende des xviii. Jahrhunderts. Von HERMAN OELSNER, Ph.D. Ebering. 1898. 9½×6½ in., pp. 106; . 793

Lit., 10 Sept. '98, p. 223 ("full of interest . . . carefully written").

Dante at Ravenna. By CATHERINE M. PHILLIMORE. Stock. 1898. 7¾×5¼ in., pp. x+218; 6s. 794

Bookman, July '98, p. 102 ("well-intentioned and in some respects painstaking," *A. J. Butler*); *Athen.*, 27 Aug. '98, p. 288 (condemned); *Lit.*, 10 Sept. '98, p. 223 ("pleasantly written").

Dante. A defence of the ancient text of the "Divina Commedia." By WICKHAM FLOWER. Chapman & Hall. 1897. Sq. cr. 8vo, pp. 60; 3s. 6d. 795

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Lit., 26 March '98, p. 345 ("unscholarly").

The System of courtly love, studied as an introduction to the Vita Nuova of Dante. By L. F. MOTT. Ginn & Co. 1896. 8vo, pp. vi+153; 5s. 6d. 796

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Dante. The Inferno. Translated, with plain Notes, by EUGENE LEE-HAMILTON. Grant Richards. 1898. Cr. 8vo, pp. xvii+249; 5s. net. 797

M. Q., '98, No. 389.
Lit., 26 March '98, p. 344 ("this rendering may be allowed to have attained a fair measure of success").

—— **The Inferno.** Translated, with Notes, by the Rev. HENRY FRANCIS CARY, M.A. George Bell & Sons. 1898. Cr. 8vo, pp. 176; swd., 1s. 798

—— **The Paradiso.** Translated, with Notes, by the Rev. HENRY FRANCIS CARY, M.A. George Bell & Sons. 1898. Cr. 8vo, pp. 172; swd., 1s. 799

—— **The Purgatorio.** Translated, with Notes, by the Rev. HENRY FRANCIS CARY, M.A. George Bell & Sons. 1898. Cr. 8vo, pp. 180; swd., 1s. 800

Stories from Dante. By NORLEY CHESTER. Frederick Warne & Co. 1898. 12mo, pp. 240; 3s. 6d. 801

Bookman, May '98, p. 52 ("We have nothing but praise for this admirable little book"); *Athen.*, 27 Aug. '98, p. 288 (fairly favourable); *Lit.*, 10 Sept. '98, p. 223 (unfavourable).

Silvio Pellico. Prose e tragedie scelte. Con proemio di FRANCESCO D'OVIDIO. Milano, Hoepli. 1898. 7½×5 in., pp. xxxiv+444; 1l. 802

A History of Italian Literature. By RICHARD GARNETT, C.B., LL.D. Heinemann. 1898. Large cr. 8vo, pp. xii+431; 6s. 803

M. Q., '98, No. 397.

Lit., 26 March '98, p. 342 ("He is lucid in arrangement; agreeable and correct, often powerful and felicitous in style: and, on the whole, without any serious external bias to unbalance a strictly critical estimate"); *Educ. Times*, April '98, p. 181 ("both accurate in substance and attractive in matter"); *Athen.*, 9 April '98, p. 458 (favourable on the whole); *Bookman*, April '98, p. 15 (a favourable notice by *F. de Asarta*); *Cosm.*, April '98, p. 99; *Journ. Educ.*, Sept. '98, p. 552 (favourable).

La Poésie Italienne Contemporaine. By M. JEAN DORNIS. 804

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Petrarch. By HENRY REEVE, C.B. (Foreign Classics for English Readers.) Blackwood. 1898. 805

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La Prévoyance sociale en Italie. Par M. L. MABILLEAU, avec la collaboration de MM. CH. RAYNERI et DE ROCQUIGNY. Paris, Colin. 1898. In-18, pp. xxxviii+378; 4fr. 806

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Leitfaden für den ersten Unterricht im Italienischen. Von S. ALGE. St Gallen, Febr. 1896. 8vo, pp. viii+192; 807

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Les mots italiens groupés d'après le sens. Par L. GUICHARD. Hachette. 1898. 16mo, pp. vi +171; 1fr.50. 808

Die italienische Umgangssprache. Von Dr O. HECKER. Braunschweig, Westermann. 1898, 1897. 8vo, pp. xii+312; 4m. 809

M. Q., '98, No. 153.

L. g. r. P., Aug. '98, col. 302 ("bei weitem das Beste auf dem Gebiete," *B. Wiese*).

L'Italiano Parlato. Frasi usuali giornaliere con trascrizione fonetica. Di F. KÖRSCHNER. Leipzig, Reisland. 1898. 8vo, pp. x+73; 80pf. 810

R. Lovera. Der italienische Familienbrief. Stuttgart, Roth. 1897. 12mo, pp. viii+101; 1m.50. 811

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Come deve scrivere le mie lettere. Esempi di lettere e di scritture private per tutte le circostanze della vita. Milano, Hoepli. 8vo, pp. xvi+403; 4l. 812

SPANISH.

Don Quixote de la Mancha. Primera edicion del texte restituido con notas y una Introduccion. Por JAIME FITZMAURICE-KELLY y JUAN ORMSBY. Nutt. 1898. 11¼×8 in., pp. lx+510; 42s. net. 813

Very favourable reviews in *Lit.*, 13 Aug. '98 (*H. E. Watts*); *Athen.*, 13 Aug. '98, p. 215; *Spect.*, 8 Oct. '98; *Daily Chronicle*, 6 Aug. '98 (*R. Cunninghame Graham*).

Lazarillo de Tormes conforme á la edición de 1554 publicado á sus expensas. H. BUTLER CLARK, M.A. Oxford, Blackwell. 1897. Fcap. 8vo, pp. iv+94; 5s. net. 814

Mod. Lang. Notes, May '98, col. 308 (a favourable review by *Hugo A. Rennert*).

A History of Spanish Literature. By JAMES FITZMAURICE-KELLY. Heinemann. 1898. Cr. 8vo, pp. xii+473; 6s. 815

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Grundriss der romanischen Philologie. Von G. GRÖBER. ii. Bd., ii. Abt., 4 Lief. Strassburg, Trübner. 1897. Large 8vo, pp. 385-496; 2m. 816

The remainder of the section on Spanish Literature by G. Baist.

Lit. Cbl., 16 July '98, col. 1077 (a notice by *Kn.*).

Lingua e Letteratura Spagnuola delle Origini. EGIDIO GORRA. Milano, Hoepli. 1898. Cr. 8vo, pp. xvii+430; 6l. 817

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Mod. Lang. Notes, Mar. '98, col. 170 (a very full review by *C. Carroll Marden*); *Archiv*, C., p. 469 (fairly favourable; *A. Tobler*).

Le Théâtre en Espagne. Par HENRY LYONNET. Ollendorf. 1897. 7×4½ in., pp. 324; 3fr.50. 818

Lope de Vegas Dramen aus dem Karolingischen Sagenkreise. Von A. LUDWIG, Ph.D. Berlin, Mayer and Müller. 1898. Large 8vo, pp. 155; 3m.60. 819

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Poem of the Cid. Reprinted by ARCHER M. HUNTINGDON, A.M. Vol. I. G. P. Putnam's Sons. 1897. 4to, pp. ii+148; 3 vols. at 6 guineas each. 820

Mod. Lang. Notes, June '98, p. 192 (a notice by *George C. Brownell*).

The Cid Campeador and the Waning of the Crescent in the West. By H. BUTLER CLARKE, M.A. Putnam's Sons. 1897. 8×5½ in., pp. 382; 5s. 821

Lit. Cbl., 4 June '98, col. 878 (warmly commended by *P. F.*).

Spanische Gespräche. Von KARL MARQUARD SAUER und WILH. AD. RÖHRICH. Julius Groos, Heidelberg. Pp. iv+174; 1m.80. 822

Neu. Spr., April '98, p. 77 (a notice by *S. Gräfenberg*).

Spanische Konversations-grammatik zum Schul- und Privatunterricht. Von KARL MARQUARD SAUER. Heidelberg, Julius Groos. Pp. vi+529; 4m.80. 823

Neu. Spr., April '98, p. 77 (a notice by *S. Gräfenberg*).

OTHER MODERN LANGUAGES.

A Grammar of the Bohemian (or Czech) Language. By W. R. MORFILL. Oxford, Clarendon Press. 1898. [*In the press.* 824

Dänische Konversations-Grammatik. Von K. WIED. Methode Gaspey—Otto Sauer. Heidelberg, J. Groos. 1898. Pp. viii+342; 8m. 825

Egyptian Self-Taught. By C. A. THIMM, F.R.G.S. Marlborough. 1898. 7½×4¾ in., pp. 70; 2s. 6d. 826

Handbuch der neugriechischen und deutschen Umgangssprache. Leipzig, Holtze. 1898. 12mo, pp. viii+425; 4m. 827

Neohellenic Language and Literature. By P. E. DRAKOULES. Oxford, Blackwell. 1897. Cr. 8vo, pp. viii+70; 1s. 6d. net. 828

Lit., 16 July '98, p. 34 ("very useful"); *Lit. Cbl.*, 14 May '98, col. 777 (*G. N. H.* commends D. as a man of wide reading and taste, but not as a philologer).

Hungarian Literature. By Dr EMIL REICH. Jarrold & Sons. 8vo, pp. ; 6s. 829

A Norwegian Grammar and Reader, with Notes and Vocabulary. By J. E. OLSON. Chicago, Scott, Foresman & Co. 1898. 8vo, pp. x+330; 7s. 6d. 830

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OLD AND MIDDLE ENGLISH &c.

The Works of Geoffrey Chaucer. The Clerk's Tale. Edited by A. W. POLLARD, E. V. HUTTON, W. R. [illegible]. New York, Macmillan. 1898. Cr. 8vo, pp. xi—[illegible]. 1s. 6d. net. 835

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Notes on Beowulf. By THOMAS ARNOLD. Longmans. 1898. Cr. 8vo, pp. viii+140; 3s. 6d. 845

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The High History of the Holy Graal. Translated from the French by SEBASTIAN EVANS. Dent & Co. 1898. 2 vols. post 8vo, pp. [illegible] and [illegible]; leather, 6s. net; cloth, 3s. net. 855

Athen., 11 June '98, p. 774 ("Dr E.'s translation is a remarkable piece of work. Seldom has the style of Malory been reproduced with happier grasp of its essential excellences").

The Franks. By LEWIS SERGEANT. Story of the Nations Series. Fisher Unwin. 1898. 8x5½ in., pp. xx—[illegible]. 5s. 856

*Athen., 24 July '98, p. 97 (favourable on the whole): Chron., April '98, p. 401 ("favourable"—*Boolmen*, May '98, p. 32 ("in the clearing up of a difficult and important chapter of the history of Europe, Mr Sergeant has brought just the requisite qualities—industry, patience, and the determination to be definite"): *Lit.*, 9 April '98, p. 342 (not altogether favourable): *Educ. Times*, April '98, p. 142.*

Vote Pensedre de Prance. Edited by F. W. BOURDILLON. Nutt. 1897. Sm. 4to, pp. 227; 10s. 6d. net. 857

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Geschichte der Minnesinger. Von FRITZ GRIMME. 1 Band. Die rheinisch-schwäbischen Minnesinger. Paderborn. 1897. , pp. xvi+330; 6m. 858

Z. f. d. P., xxx. 396 (a review, favourable on the whole, by W. Golther); L. g. r. P., '97, col. 260 (Schultz).

The Lay of the Nibelungs. Metrically translated by ALICE HORTON, and edited by EDW. BELL, M.A. Bell. 1898. Sm. post 8vo, pp. lxxi+411; 5s. 859

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Athen., 23 April '98, p. 533 ("as far as literal exactness is concerned, this is the best metrical translation of the 'Nibelungenlied' that we have seen: but the versification is for the most part mere doggerel"): Bookmen, May '98, p. 53 (fairly favourable).

Parzival von Wolfram von Eschenbach. Neu bearbeitet, von WILHELM HERTZ. Stuttgart, Cotta. 1898. 8vo, pp. 558; . 860

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Die altsächsische Evangelien-harmonie in die neuhochdeutsche Sprache übertragen. Heleand Behringer. Krebs. 4m., b'd, 5m.

Urgermanische Grammatik. Einführung in das vergleichende Studium der altgermanischen Dialekte. Von Dr W. Streitberg. Heidelberg, Winter. 1896. 8vo, pp. xx+372; 8m.; cl., 9m. 864

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MEDIEVAL LITERATURE, ETC.

Epic and Romance. Essays on mediæval literature. By Prof. W. P. Ker. Macmillan. 1897. 8vo, pp. xx+451; 10s. 865

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Émile Faguet. Drame ancien, drame moderne. Paris, Colin. 1898. In-18 jésus, pp. 274; 3fr.50. 871

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Médée. Étude de littérature comparée. Par L. Mallinger. Paris. 1897. 8vo, pp. ; 7fr. 872

The Later Renaissance. By David Hannay. Blackwood. 1898. 7¾×5 in., pp. xiii+381; 5s net. 873

Lit., 2 April '98, p. 368 ("honest and not pretentious").

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Indogermanische Sprachwissenschaft. Von R. Meringer. Leipzig, Göschen. 1897. 16mo, pp. 136; 80pf. 874

A remarkable achievement.
L. g. r. P., July '98, col. 218 (a valuable review by *Bartholomae*); *Z. f. d. P.*, xxx. p. 417 ("ein ausgezeichnetes Hilfsmittel für academische Vorlesungen, die sich mit der historischen Grammatik einer Einzelsprache beschäftigen," *H. Hirt*).

Essai de Semantique. Par M. Bréal. Hachette. 1897. 8vo, pp. 349; 7fr.50. 875

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Lit., 23 July '98, p. 59 (*F. Max Müller*).

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The Foreign Sources of Modern English Versification. By Charlton M. Lewis, B.A., LL.B. Halle, Karras. 1898. 8¾×5½ in., pp. vii+104; 2m.50. 876

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Soames' Phonetic

Französische Phonetik rende. Von
1897. 2te verb.
M. Q., '98, No. 192 and 443.
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Tobler).

Chrestomathie Française tion figurée à l'usage
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Michaelis and Passy. Dictionnaire la langue française.

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L'Abécédaire of French Pronunciation. Gabriel Leprévost. Griffith, Farran, Co.

Journ. Educ., May '98, p. 286 (" of little use apart from a teacher").

The Yersin Phono-Rhythmic Method, French and English. By M. and J. Yersin. 1897. Cr. 8vo, pp. ; 6s.
M. Q., '98, No. 194.

Journ. Educ., May '98, p. 286 ("specially intended for singers").

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German Orthography and Phonology. By George Hempl, Ph.D. Boston and London, Ginn & Co. 1897. 12mo, pp. xxxii+264; 8s. 6d. 886

Mod. Lang. Notes, June '98, col. 363 (a longish review by *M. F. Blau*).

Deutsche Bühnenaussprache. Herausgegeben von Th. Siebs. Berlin, Ahn. 1898. 8vo, pp. 96; 2m. 887

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ITALIAN.

A Compendium of Italian Pronunciation. By T. E. Comba. Hirschfeld Bros. 1898. Roy. 16mo, pp. 48; 2s. 888

Educ., 23 April '98, p. 128 (commended); *Journ. Educ.*, Aug. '98, p. 478 (favourable).

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See above, No. 810.

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The Method of Teaching Modern Languages in Germany. By Mary Brebner, M.A. Clay. 1898. 7½×5 in., pp. vii+71; 1s. 6d. 890

This excellent little volume should be read by every teacher of Modern Languages.
Lit., 3 Sept. '98, p. 202 (!); *Neu. Spr.*, vi. p. 343 ("sehr erfreulich," *W. Vietor*); *Educ. Times*, Sept. '98, p. 384 ("a valuable addition to our somewhat scanty and, in part, antiquated literature on this subject")

De la méthode pour l'enseignement scolaire des langues vivantes. Par E. VEYSSIER. Paris, Berlin Fr. 1898. In-18, ; 3fr. 891

Reiseeindrücke und Beobachtungen eines deutschen Neuphilologen in der Schweiz und in Frankreich. Von K. A. M. HARTMANN. Leipzig, Stolte. 1897. Large 8vo, pp. viii+194; 3m. 892

M. L. Q., '97, No. 422.
Cosm., Sept. '98, p. 758 ("il s'est acquittée de sa délicate besogne avec une compétence et une impartialité qu'on ne saurait trop louer," *Louis Dollivet*).

Essays on Secondary Education by Various Contributors. Edited by CHRISTOPHER COOKSON, M.A. Oxford, Clarendon Press. 1898. Cr. 8vo, pp. 314; 4s. 6d. 893

The article on Modern Languages is by Mr Allcock, of Highgate School.
Journ. Educ., May '98, p. 281; *Educ. Times*, May '98, p. 215.

Introduction to the Herbartian Principles of Teaching. By C. J. DODD. With Introduction by Prof. W. REIN (Jena). Illustrated. Swan Sonnenschein & Co. Crown 8vo, pp. x+198; 4s. 6d. 894

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Athen., 3 Sept. '98, p. 317 ("rather dry, but very useful"); *Bookman*, Aug. '98, p. 143 (favourable); *Lit.*, 23 July '98, p. 53 ("This interesting and well-informed sketch of the progress of elementary education in England").

The New Code, with Explanatory Notes. By THOMAS EDMUND HELLER, LL.D. Bemrose & Sons. 1898. 8vo, pp. 304; 1s. 896

Athen., 16 July '98, p. 94 ("most serviceable to all interested in maintaining the efficiency of our public elementary schools").

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Work and Play in Girls' Schools. By DOROTHEA BEALE and Others. Longmans. 1898. 7½×5 in., pp. x+433; 7s. 6d. 898

Journ. Educ., Sept. '98, p. 547.

Progress in Women's Education in the British Empire. Edited by the Countess of WARWICK. Longmans. 1898. Cr. 8vo, pp. xxiv+370; 6s. 899

M. Q., '98, No. 459.
Educ. Times, April '98, p. 183 ("nugatory"); *Athen.*, 16 July '98, p. 94 (favourable on the whole).

Le féminisme en France, aux États Unis, sans la Gde Bretagne, en Suisse et en Russie (Collection des *Questions du Temps présent*). Par KAETHE SCHIRMACHER. Paris, Colin. 1898. In-16, pp. 64; 1fr. 900

The Development of the Child. By NATHAN OPPENHEIM. Macmillan. 1898. 7¾×5¼ in., pp. viii+296; 5s. net. 901

Psychologie als Grundwissenschaft der Pädagogik. Von Dr M. JAHN and Dr K. HEILMANN. Leipzig. 1897. Large 8vo, pp. vii+413; 7m. 902

Lit. Cbl., 19 Mar. '98, p. 373 (very strongly recommended).

A Primer of Psychology. By E. B. TITCHENER. Macmillan. 1898. Extra cr. 8vo, pp. xvi+316; 4s. 6d. 903

Journ. Educ., Sept. '98, p. 552 ("a simply excellent first book on psychology").

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H Bradley

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Vol. I. April 1899 No. 4

DR. MURRAY AND THE NEW ENGLISH DICTIONARY.

It must be a source of much gratification to sincere students of the English language, and (I hope I may add) to the public in general, to find that such excellent progress has been made by the New English Dictionary on Historical Principles. Understanding that justice will be done by another writer to Mr. Bradley's share in this great work, I take it upon myself, as happening to be President of the Philological Society for the present year, to say a few words as to the larger portion of it, which has been edited by Dr. Murray.

I have already published a brief account of the Dictionary, in the preface to my book entitled *A Student's Pastime*, pp. xxvii., l—lii; with some notes on the publications of the Early English Text Society, and other books published with the view of helping forward this great national work. It was in the year 1858, or shortly afterwards, that the appalling discovery was made which has had such far-reaching consequences, viz., that the state of the material for constructing a really useful dictionary was wholly inadequate, and in almost all respects thoroughly unsatisfactory. To have started the work at that date would indeed have been disastrous.

We must never forget that it was Dr. Furnivall who saved the situation. When he and the late Herbert Coleridge were appointed joint editors, he discovered and realised the exact state of the case. This led to his founding the Early English Text Society in 1864, whereby it soon became possible for students to obtain good serviceable texts of our most valuable MSS., all duly annotated and glossed (with exact references), at prices which, as compared with the publications of the older printing societies, are really ridiculously small. In this way the Old and Middle English texts became accessible to quite a large host of readers, and the work of accumulating material on slips proceeded in a highly satisfactory manner.

The work went on for some twenty years, till at last, in 1878, the position of affairs was vastly improved, and the possibility of making a real start was thankfully recognised. I must once more quote from the important presidential address delivered to the Philological Society by Dr. Murray in 1879, on the 16th of May. After announcing that the contracts between the Society, the Delegates of the Clarendon Press, and himself had been duly signed on the preceding 1st of March, he proceeded thus:—

'A fortnight before that day I had commenced the erection of an iron building, detached from my dwelling-house, to serve as a *Scriptorium*, and to accommodate safely and conveniently the materials. This has

been fitted up with blocks of pigeon-holes—1,029 in number—for the reception of the alphabetically-arranged slips, and other conveniences for the extensive apparatus required. On Lady Day, when I was joined by my assistant, Mr. S. J. Herrtage, I received from Dr. Furnivall some ton and three-quarters of materials, which had accumulated under his roof as sub-editor after sub-editor fell off in his labours.' Dr. Murray again reported progress in 1880 and 1881; and in the latter year was able to say that 'in the alphabetical arrangement of the old slips, we are in sight of the end, only W remaining to be put in order.'

In 1882 came the important announcement, 'the *Dictionary* is at last really launched, and some forty pages are in type.' The first part appeared in 1884.

When the early parts of the Dictionary appeared, the reception which it met with from the general public, as distinguished from scholars who could appreciate the work, was often grudging, contemptuous, and unsympathetic. The cheap amusement of many reviewers was to gird at the slow progress of the work. The fact is that few people thoroughly understand how much has been accomplished in addition to what has actually appeared in type. Before Dr. Murray began to print, he (with much assistance) had reduced the enormous mass of material to something like order; and his statement, in 1881, that 'we are in sight of the end,' meant a great deal. Since then much sub-editing has been done in advance; and the further the editors proceed, the more manageable the work becomes. It is one thing for an editor at work upon K to have to refer for help to the *printed* letter C, but it was quite another thing for Dr. Murray, when editing C, to have to refer to the *written* slips for K before settling the numerous cases in which C-words and K-words had to be considered together. This work of comparison has already been done, and such questions, as relating to the K-slips, have been already solved. Besides which, experience counts for a great deal, and the present rate of progression is extremely satisfactory. The part commencing H appeared in April, 1898. It is now April, 1899; yet the whole of the letter is practically as good as done, and the letter I is moving on. Hundreds of questions arose during the progress of A and B, especially as regards phonology, which had to be considered then and there; but they are now settled, and such laws are well-nigh immutable. The general opinion of scholars in Germany, as I have been informed, is that the present rate of progress is something extraordinary, and they can hardly understand it. Consider, after all, how much has been done; there seems to be no particular reason why the actual first half of the work should not be finished, or nearly so, by the end of the century; and it is arguable that the actual half is, practically, nearly two-thirds. And even if the charge were literally true, the right answer is that outside critics should learn to *consult* the book, to make real *use* of it, and to ask themselves whether they may not, after all, have cause for thankfulness; and it would do them good to learn humility and forbearance by the way.

The nation owes to Dr. Murray a much greater debt than it is aware of. It was he, after all, who alone had the courage to undertake so great a work. It was he who superintended the arrangement of the material, doing no mean share of it himself. He stored the material so as to make it accessible; he ascertained what were the best books of reference, and gradually accumulated them; he has settled many questions, especially such as relate to pronunciation and phonology, and to *methods* of etymology, once and for all, and he is still at work, with enlarged experience and with that acquired deftness which comes of long practice and in no other way, as vigorously as ever. Let us accord to him a hearty vote of thanks, and remember to encourage him by every means in our power.

WALTER W. SKEAT.

HENRY BRADLEY, HON. M.A. OXON,

JOINT EDITOR OF THE 'NEW ENGLISH DICTIONARY,' FORMER PRESIDENT OF THE LONDON PHILOLOGICAL SOCIETY.

THE career of Mr. Bradley affords an example, less common now than in former days, of what may be achieved by a solitary student. No public school, no university claims him. He never passed any of the recognised examinations. Without advantages of wealth or education, he has raised himself by his own unaided industry to a place among that small band of English scholars who enjoy a reputation on the continent and in America. The first thirty years of his life were spent in Sheffield, where he received the ordinary training of a grammar school, and proceeded at an early age to the desk of a counting house. His hours of work were longer than those of which Charles Lamb complains; but he found time, in his early mornings and late evenings, to acquire half the languages of Europe, to acquaint himself with their literatures, and to become imbued with the methods of modern scholarship. When he came up to London in 1883, to make his way as an unknown man, he was already capable of holding his own in any learned society, nor was it apparent that his special bent lay towards English. All that he had then published was a paper in *Archaeologia* on Ptolemy's map of Britain, and a palmary emendation of a vexed passage in Tacitus (*Ann.* xii, 31). But the need of that time was for an English scholar to assist Dr. J. A. H. Murray in his great lexicographical enterprise. Mr. Bradley reviewed in the *Academy* Part I. of the 'New English Dictionary' on its first appearance in 1884. Shortly afterwards he was invited by the Delegates of the Clarendon Press to undertake a revision of Stratmann, which ultimately appeared in 1890, improved almost to a new work; and to give special help to Dr. Murray in the department of etymology. The connexion with Dr. Murray grew closer and closer, until finally Mr. Bradley was entrusted with an independent volume of the Dictionary, from E to G, of which the first part appeared in 1891. Fortunately, before he had been altogether engrossed in this life-task, he was able to show what he could do in popular exposition by an admirable monograph on *The Goths*, in 'The Story of the Nations' series (1888), which has received the compliment of translation into Spanish. At first he worked in London, special facilities being accorded him in the British Museum; but in 1896 he moved to Oxford, where a private house and a scriptorium have been placed at his disposal in the spacious quadrangle of the University Press.

Dr. Johnson defines a lexicographer as 'a harmless drudge, that busies himself in tracing the original, and detailing the signification of words.' With learning no less encyclopaedic than Dr. Johnson's, and with a linguistic equipment such as Dr. Johnson could not even appreciate, Mr. Bradley has been content to merge his individuality in the compilation of a book of reference, which will never be associated with his own name. He has elected to work on lines laid down by another, and to await the judgment of future generations. This self-effacing loyalty towards his chief makes it the more incumbent upon his friends to bear witness to those rare qualities of insight and sympathy, which would have won for him pre-eminence in any sphere, as editor, philologist, professor, or historian.

J. S. C.

WILLIAM BALDWIN.

IN the history of Elizabethan literature the name of William Baldwin has always been known as that of one of the compilers of the *Mirror for Magistrates*. And the *Mirror* would scarcely be noticed but for the value of Sackville's contributions thereto. 'Yet history,' says Professor Courthope, 'would not be discharging her functions rightly if she neglected to notice those obscure fellow-labourers with a great statesman, who in

an age of struggle and transition did much to raise the spirit of the nation by recalling the memorable deeds of its past, and not less to develop the art of English poetry by revealing new sources of poetical inspiration and promoting the improved methods of metrical harmony.' This is quite the best that has been said for these unhonoured forerunners of the great Elizabethans. But with regard to Baldwin's English we learn from the same authority that 'it is language which, never having been subjected to the rules of harmony and proportion, is rude, unbalanced, unrhythmical.' And, again, we hear of Baldwin's 'hobbling verses.'[1]

Now as Baldwin wrote in a day when there were no recognised standards of poetical excellence, the inequality of his versification might pardonably be as great as that of Sir Thomas Wyatt's. As a matter of fact, however, his verses do *not* 'hobble'; but they have been confused with those of other writers for the *Mirror*, of whom George Ferrers, for instance, is notably deficient in a sense of the requirements of harmony. If we could allow Surrey's universally recognised claim to have reintroduced lost principles of English versification, then we might well say that Baldwin was one of the very first to accept and comprehend these principles; and that his poems, some of them in print as early as Surrey's, must have in their measure contributed to the wider recognition of them. For Baldwin was a writer of considerable influence. And it seems as if a brief survey of his works must result in a higher estimate of his place in literary history; although not all of them were contributions to literature properly so called, and this survey must consequently consist in part of mere bibliography.

The name of 'Wylm̃ Baldwyn' first occurs superscribed to a commendatory sonnet prefixed to '*A very brefe treatise, ordrely declaring the prīcipal partes of phisick*,' by Christopher Langton. This was printed by Whitchurch, April 10, 1547; and Baldwin was assistant to Whitchurch. The lines have no intrinsic value, but they form the earliest printed sonnet in English. Baldwin makes use of the usual rhyme-system, three quatrains and a couplet; the lines, however, while decasyllabic, have but four regular accents. Surrey was executed three months before the publication, and Wyatt had died in 1542; but none of their poems were printed, and Baldwin studied them in manuscript.

We next find the name of William Baldwin attached to a work which attained immediate and lasting popularity. This was '*A treatise of Morrall phylosophye, contaynyng the sayinges of the wyse.* Gathered and Englished by William Bauldewin.' The edition from which I quote was issued by Whitchurch without date; but I assume the priority of an edition issued by him January 20, 1547,[2] according to the colophon. The year is in this case reckoned from Lady-Day, so that the date is 1548 as we reckon; for the book is dedicated to 'Lorde Edward Beauchampe, Earle of Hartforde,' meaning Lord Edward Seymour,[3] the king's ten-year old playmate, who could not have been styled Earl of Hertford until his father ceased to be so styled after being created Duke of Somerset, February 16, 1547. Baldwin informs the young nobleman that 'this simple treatise, whiche althoughe it aunswere not fully vnto youre estate yet disagreeth it not muche with your age,' is dedicated to him merely by way of advertisement for the benefit of those who 'for the commoditie of our countrey, would gladly helpe forward al honest and vertuous studies. Among whome although I am the leaste bothe in age, learnynge, and witte, yet is my good will not muche behinde the formost.'

The work is divided into four parts: Book I. contains the 'lives and answers' of 23 philosophers; in book II. are their precepts, and their thoughts arranged under headings such as God, the Soul, Friendship, Woman, Riches, &c. Book III. is 'the booke of Proverbes or piththye sayinges,' some of which are in verse, 'to the intente they may be the easelyer learned.' Book IV. consists of similes. The plan of books I. and III. seems to be derived from the *Apophthegms* of Erasmus, of which Nicholas Udall's English translation was in print since 1542; while book II. is modelled upon Erasmus's *Adagia*.[4] Of the 'piththie

[1] Courthope, *Hist. of English Poetry*, vol. ii. pp. 115, 126, 120.

[2] Collated by Herbert, and afresh by Hazlitt.

[3] Baldwin's mistake in calling him Beauchamp is somewhat peculiar: but his father held a barony of that name.

[4] 'The vse of Prouerbes and adages' is the title of Book III. chap. i. Wood, in *Ath. Oxon.*, gave '*The use of Adages*' and '*Similes and Proverbs*' as titles of two of Baldwin's works, not known to him except by name. As the *Treatise of Moral Philosophy* has not been described by bibliographers, no one has observed that these are a part of it; Mr. A. H. Bullen (*Dict. Nat. Biog.* art. 'Baldwin') says nothing is known of them.

meters' of book III. the following, attributed to Seneca, is a good specimen:

> For couetous people to dye it is best,
> For the longer they live, the lesse is theyr rest:
> For lyfe thē leadeth, theyr substaunce to double,
> Where death thē dischargeth of ēdlesse trouble.

And at the end of book III. is 'The thynges that cause a quiet life, written by Marcial,'[1] which is Surrey's translation of *Martialis ad seipsum*, beginning:

> My frende, the thynges that do attayne
> The happy lyfe, be these I fynde.

Nothing of Surrey's had previously appeared in print. This poem afterwards occurs in Tottel's *Miscellany*, with some verbal changes; and it was also reproduced in various other collections.

A 3rd edition of the *Treatise* was issued by Whitchurch, February 1, 1550, and another edition by Wayland (n.d.), as '*The tretise of Morall Phylosophy, contayning the sayinges of the wyse.* Newlye perused and augmented [2] by William Baldwyn fyrst auctoure therof.' In a prefatory address Baldwin refers to the original dedication eight years before; the date of this, his 4th edition, was therefore 1555. Thomas Palfreyman had in the meanwhile taken possession of the work, and issued it re-dedicated to Henry, Earl of Huntingdon. Baldwin complains of this. Yet, he adds, 'I saye not this to disalow mayster Palfreymans diligence, or anye others that would take payne in the like matter, for as I said and say still in the fifth chapter of my fyrst booke, the chefest cause why I did put it furthe was to prouoke other, more learnedlye to handle my rude beginnyngs.' The 6th edition, Palfreyman's 2nd, was issued by Tottel, December 1, 1564, and ed. 7, July 1, 1567, by the same publisher, as 'Fyrst gathered and set foorthe by Wylliam Baudwin, and nowe once againe augmented, and the third tyme enlarged by Thomas Paulfreyman, one of the Gentlemen of the Quenes maiesties chappell.' Baldwin's work was very considerably enlarged in these editions. In his address to the reader, Palfreyman, whose language is very involved, his sentences meandering through many parentheses and finally losing themselves, tells how he came upon Baldwin's book, and was 'not a little in loue therewith;' so he borrowed a copy, and was 'as a man euē in ye middest of a pleasant and faire gardein'; he therefore enlarged the work, and had already issued two editions of it: 'Unto thauctor wherof (maister Bauldwin) I yet still (as before) gladly, and most hartely referre ye whole cōmēdaciō and praise, cōsidering yt by hī, and thorough his godly diligence, I had firstē occasion to finde wherof, I have (I trust witheoute offence to god) honestly spent my time.' Other editions are: 1571, by Tottel; 1575, by Tottel; 1579, no address; 1584, by Thomas Este, 'now the fourth time inlarged;' 1587, by R. Robinson; 1591; 1596; 1600, by Este; 1610, by Snodham; n.d., by Snodham; n.d., by Stansby; n.d., by Bishop; 1651, by Bishop.

The *Treatise of Moral Philosophy* thus went through at least twenty editions[3]—there may have been many more—and retained its popularity for over a century. Nashe says, in the prefatory address of *Have with you to Saffron-Walden* (1596): 'in the first setting foorth, I martch faire and softly, . . . and like the Caspian sea seeme neither to ebbe nor flow, but keep a smooth plain forme in my eloquence, as one of the Lacedemonian Ephori, or Baldwin in his morall sentences (which now are all snatcht vp for painters posies).' [4]

Baldwin's *Moral Philosophy* derived its form from two of the works of Erasmus, as I have said. And in its turn the treatise gave rise to other popular collections. In 1597 was published '*Politeuphuia. Wits Commonwealth*,' by John Bodenham and Nicholas Ling. This is a collection of quotations classified under subjects, the subjects and the arrangement being similar to that of Baldwin's bk. II.; and some of the quotations are identical. *Politeuphuia* went through nineteen editions between 1597 and 1661. It also found an early imitator in '*Palladis Tamia. Wits Treasury. Being the Second part of Wits Commonwealth.* By Francis Meres,' 1598. This is a very similar collection, on similar subjects, many sentences being actually borrowed from *Politeuphuia*. There is a passage in *Palladis Tamia* that has frequently been quoted, that in which Meres criticises contemporary poetry. These writers quoted largely from Christian authors, whereas Baldwin drew upon heathen writers only. His book maintained its reputation concurrently with these its followers.

Baldwin next appears in the double capacity of poet and printer, in '*The Canticles*

[1] The translator's name is added in the later edition issued by Wayland.

[2] It is scarcely augmented.

[3] Of these, 13 are represented in the British Museum.

[4] *Works of Thomas Nashe*, ed. A. B. Grosart, vol. iii., p. 28.

or Balades of Salomon, phraselyke declared in Englysh Metres, by William Baldwin, . . . M.D.XLIX.' No address. Colophon, 'Imprinted at London by William Baldwin, seruaunt with Edwarde Whitchurche. . . .' This is the only book known to have been published by Baldwin: he was never in business on his own account, but worked with Waylandafter the retirementof Whitchurch, was a freeman of the Stationers' Company in 1555, and left the trade soon after the accession of Elizabeth. Baldwin dedicated his version of the Canticles to the young king, in an epistle dated June 1, 1549. He says, 'Would god that suche songes myght once drive out of office the baudy balades of lecherous love that commonly are indited and song of idle courtyers in princes and noble mens houses. They are not fine ynough some wil answer: wel than wouldo I wishe that suche fine felowes would becum course ynough for suche course matters.' He only aimed at an effect similar to that actually to be seen in the French Court, where the Psalms of Clément Marot had displaced profane songs. Marot had set the fashion, and in Germany, in Switzerland, in Scotland, and in England, metrical paraphrases came into vogue. Sternhold and Hopkins had been turning the Psalms into doggerel that maintained its high reputation for centuries; Wyatt and Surrey had both rendered some of the Psalms in verse; and many other metrical paraphrases were to be issued within the next few years. But Baldwin's *Canticles* are more than a mere paraphrase, and deserved notice. For the book consists of seventy-one songs, composed in a great variety of metre; there are some twenty-five distinct forms of verse, with different rhyme-systems, or about as many as in the whole of Tottel's *Miscellany*; and as it was issued before that collection, it appears to be the earliest instance of a printed collection of short lyrical pieces. It is true that the inclusion in the verse of the mystical interpretation sometimes prevents the subject-matter from adapting itself readily to a lyrical rendering. But the following specimens will show that some of the verse is pretty good. 'My beloved is mine, and I am his; he feedeth among the lilies. Until the day break,' etc., is paraphrased thus:

Christe my Beloved whiche styl doth fede
Among the flowers, havyng delyght.
Among his faythful lilies:
Doeth take great care for me in dede,
And I agayne with all my myght
Wyll do what so his wyl is.
My Love in me, and I in hym,
Conioynde by love wyll styl abyde
Among the faythful lilies:
Tyll day doe breake, and truth do dym
All shadowes darke, and cause them slyde
Accordyng as his wyl is.

Or, again, in Ch. v. 9 it is asked: 'What is thy beloved more than another beloved, O thou fairest among women? What is thy beloved more than another beloved, that thou dost so charge us?' Which Baldwin harmoniously renders as follows:

What one is he, Beloved of thee,
Beloved of God above,
Of women bryght, O fayrest to syght,
What maner one is thy Love?
What maner one is thy Love?

What may he be, Beloved of thee,
Of God beloved also:
What one is he, so loved of thee,
Of whom thou doest charge us so?
Of whom thou doest charge us so?

A third specimen, in a different style, is the following Protestant interpretation of Ch. i. 7:

The Churche malignant with her many mockes
To be thy felow boldly doeth her boast,
And in thy name hath gathered myghty flockes:
Whiche straye abrode welnygh in every coast.
. . . .
That I therfore lead not thy yong awrye,
Nor fall among thy fayned felowes flocke,
Enfourme me where thou doest thee feede and lye,
O Christ my lyght, my shepherd, and my rocke.

Now at the date at which this was written there was absolutely no contemporary lyrical poetry in print. Nor do any of the contributors to Tottel's *Miscellany* show a greater command of rhythm. But the best way to judge of the paraphrase is to compare it with the much later version of George Wither, whose felicity of language and command of rhythm are now most fully recognised, and who, besides having before him all the good work of the intervening generation, wrote in a period as fecund as Baldwin's was barren. I have given Baldwin's rendering of Ch. ii. 17, and its superiority will be seen on comparison with Wither's, which is as follows:

To his garden went my Dear,
To the beds of spices there,
Where he feeds and lilies gets.
I my Love's am, and alone
Mine is my beloved one
Who among the lilies eats.[1]

But I will not venture to quote an intermediate version of the same passage by Jud

[1] *The Hymnes and Songs of the Church*, 1623, reprinted, Spencer Soc. 30.

Smith, dated 1575, which is an example of the rubbish that could be accepted as a paraphrase of Scripture, and which may be seen in Corser's *Collectanea*, x., p. 247.

On January 28, 1553, the Privy Council addressed a letter to Sir Thomas Cawarden, master of the revels, directing him to furnish William Baldwin with all necessaries for setting forth a play before the King on Candlemas night, February 2. This appears to be identical with 'a play of the state of Ireland,' the preparations for which were discontinued 'by occasion that his grace was sick, and the show thereof deferred until after May Day.'[1] The presumption is that the play in question was a masque composed by Baldwin. George Ferrers, afterwards associated with him in the compilation of the *Mirror for Magistrates*, was the highly popular lord of misrule during these as during the previous Christmas festivities.

In connection with these events Baldwin wrote a book called '*Beware the Cat.*' More easily understood in its own day than in ours, this most curious book passed through several editions. The dedication, addressed to John Young, is signed 'G. B.', and commences thus: 'I have penned, for your maisterships pleasure, one of the stories which M. Streamer tolde the last Christmas, and whiche you so faine would have heard reported by M. ferrers him selfe. . . . I have divided his oration into three parts, and set thargumēt before thē and an instructiō after them with such notes as might be gathered therof, so making it book like and intituled Beware the Cat. But because I dout whether M. Stremer wil be contented that other men plowe with his oxen (I mean penne suche things as he speaketh), which perhaps hee would rather doo him self, to haue as he deserveth the glory of bothe: therfore I besech you to learn his minde heerin. And if he agre it pas in such sorte: yet that he peruse it before the printing, and amend it, if in any point I haue mistaken him. I pray you likewise to ask M. Ferrers his iudgement heerin, and shew him that the cure of the great plague of M. Streamers translatiō out of the Arabique, which he sent me from Margets, shalbe imprinted as soon as I may conueniently.' And the argument commences: 'It chaunced that, at Christemas last, I was at Court with Maister Ferrers then maister of the Kings maiesties pastimes, about setting foorth of sertain Interludes, which for the Kings recreation we had devised. . . .' It is obvious that these passages were written during the year after the incidents mentioned, viz., in 1553. As 'Streamer' was libelled by this book (it is not clear how), the suggestion that he should correct it was not meant seriously. It is natural to suppose that the book would be thus printed at once, and by Baldwin, who in the passage quoted refers to himself as a printer, which we already know him to have been. Whether his name occurred or not, there was no attempt at concealment of authorship; the initials G. B., for Gulielmus Baldwin, along with the author's connection with the king's pastimes, were enough to identify him. But there is a broadside extant, without date or address, entitled, '*A short Answere to the boke called: Beware the Cat.*'

To the ientil reder: harti salutacions
Desiring thee to knoe: Baldwins straunge faschions.
. . . .
Where as ther is a boke, called: be ware the cat,
The veri truth is so, that Stremer made not that,
Nor no such false fabels: fell ever from his pen,
Nor from his hart or mouth: as knoe mani honeste men,
But wil ye gladli knoe, who made that boke in dede,
One Wylliam Baldewine. . . . . .
. . . . .
The pith of this paper (if any man in it loke)
Is to deni utterli, that Stremer made that boke
The boke (of ten leaves) was printed every worde
Er Stremer saw any pece. . . . . .

This does not refer to a book containing such prefatory matter as I have quoted: for nobody could have supposed that that was from Streamer's pen; moreover, it must have had much more than 'ten leaves;' there are fifty-four pages in the reprint of 1584. It seems clear, then, that there was an earlier and shorter form of the stories issued under Streamer's name. And the success of this led Baldwin to re-issue them before long under his own name in a 'book-like' form, which probably remained unaltered in the several later editions. An edition of 1561 rests on the authority of Ritson alone, and may never have existed. In 1568-9, there is an entry in the Stationers' Register: 'Rd of Mr. Irelonde for his lycense for pryntinge of a boke intituled "Beware the Catt," by Wyllm Baldwin, iiijd.' This edition is not extant; but

[1] *Losely MSS.*, ed. A. J. Kempe 1835, quoted by J. G. Nichols in *Literary Remains of Edward VI.* (Roxburghe Club, 1857), in which, as well as in *Machyn's Diary* (Camden Soc. 1848), both so well edited by him, are very interesting details regarding the preparation for the elaborate pageants of 1551-2 and 1552-3. This play on Ireland seems to have been prepared for the previous Christmas also,

the book was also issued 'Imprinted at London by John Alde, 1570.' If a copy of this now exists, it is not known; but there was 'a modern transcript,' from which J. O. Halliwell printed an edition of ten copies in 1864, although he suspected it to be inaccurate (it is most absurdly so), because the printed copy was inaccessible, and he thought the work of sufficient interest as 'illustrative of the history of the stage, and of the writings of Shakespeare.' He was not aware, nor has anyone else noticed, that he was printing from a transcript of an edition otherwise unknown, and not of that in the Huth Library, supposed to be unique. There was another edition dated 1570, printed by William Griffith; a fragment of four leaves, including title page, was in Corser's collection. A copy of an edition dated 1584, and supposed to be the only extant copy of the work, also belonged to Corser, and afterwards to Mr. Huth. An edition of 1652 rests on the authority of Bagford, and is almost certainly unauthentic. From the several editions through which the book passed, we see that it had its measure of public favour in Elizabeth's reign. This was principally on account of the satire on Popery of which it in part consists. Prefixed to the ed. of 1584, are lines headed 'T. K. to the Reader,' which commence thus:

> This little book Beware the Cat moste pleasantly compil'd:
> In time obscured was and so siince that hath been exilde.
> Exilde, because perchaunce at first it shewed the toyes and drifts
> Of such as then by wiles and willes maintained Popish shifts.

These lines cannot refer, as Collier supposes them to do, to an edition of 1561; for who then 'maintained Popish shifts?' They refer to that earlier edition of which I have shown the existence; it was natural that the work should have been 'obscured' in Mary's reign.[1]

[1] I have mentioned Halliwell's 10-copy reprint of *Beware the Cat*. The prefatory matter of ed. 1584 was reproduced in *Prefaces, Dedications, etc.* (priv. pr. 1874) by Huth and Hazlitt. The *Short Answer* was reproduced by the same in *Fugitive Tracts written in Verse* (priv. pr. 1875). It is upon these reprints that I have depended for a knowledge of the work. *Beware the Cat* is described by Collier in *Hist. Eng. Dram. Poetry* and again in *Bibliog. Catal.* and his account is almost as inaccurate as Halliwell's reprint. It is also described by Corser, *Collectanea*, Pt. i. Thus the work has had its share of attention from bibliographers and others. But besides making other mistakes, all writers have post-dated the work, and the *Short Answer*, by some eight years. I have shown that the latter, as well a the former in its original state, belong to 1552-3.

With regard to the matter, many of the details in Collier's description are wrong. Briefly, the plan is this. Last Christmas Baldwin was staying at Ferrers's house, where also was Streamer. They had a controversy as to whether beasts and fowls have reason: Streamer was certain about it, for he had heard them converse. So begins 'Mr. Streamer's Oration.' He was at a friend's house near Day's printing-house, at Aldersgate; on the leads of this gate there was 'a loathly sight,' the quarters of men executed being fixed there. Hence the nightly caterwauling. Streamer and his friends sat by the fireside, and their conversation turned upon cats. Curious and interesting stories are told, about cats and witches and werwolves; the strangest of them being related by an old man (he since died in Newgate, imprisoned for magic) who had lived in Ireland; the details regarding that country, the subject, by the way, of Baldwin's masque, are interesting. Streamer could think of nothing else after this. So he prepared with some difficulty the extraordinary 'philter' prescribed by Albertus Magnus, and was thus enabled to hear everything that took place within 100 miles, so that 'I had such a mixture,' he says, 'as I think was never in Chaucer's House of Fame.' He could also now understand the language of the cats. Three cats, the commissioners of King Camoloch, son of the murdered Grammolochini, hold their court on the housetops, and hear the strange adventures of Mouselier and others. These stories constitute Part III. of the book, and form a satire upon current events, and upon the Roman Catholic priesthood. But though many data can be collected, I do not suppose that it is possible now to get at the meaning of these references. The incidents are, as Corser remarks, not particularly delicate. Streamer's oration closes with a request to Ferrers for a loan of cash; and an 'exhortation' follows, to take heed of wickedness, 'seeing that he hath proved that cats do understand us and mark our secret doings.' The book closes with an irreverent 'hymn' which contains further enigmatical references to Streamer.

The masques whose preparation led to the writing of *Beware the Cat* were never enacted before the King; for he did not recover from the sickness which had caused their postponement; and upon his death in July Baldwin composed a poem, which, however, he was unable to publish during the reign of Queen Mary; and its appearance was delayed until 1560, when it was

issued by Marsh. This was '*The Funeralles of King Edward the Sixt.* Wherin are declared the causers and causes of his death.' Reports were circulated that the King had been poisoned, and there was always doubt as to the real cause of his death; 'this doubte,' says Baldwin, 'is fully resolved in this booke, penned before his corse was buryed, and endeuoured since by many meanes to have been printed: but such was the time, that it could not be brought to passe.' The object of the poem is to shew with much circumstance and detail that a heavy cold was responsible for the King's death, which had been allowed entirely on account of the people's sins. God looks down from heaven upon much-privileged England; and many social ills are to be seen there. Marriage is not respected, rich wards are bought and sold; the rents of the poor are being raised, fines exacted, several small farms merged to make one larger one, grain destroyed to raise the prices: and the Church lands are all in the hands of laymen. The sweating-sickness had not led to repentance; and God must now punish the people by taking the King.

> This sayd, he called to his seruaunt Crasy cold,
> Whom the Isy king kept prisoner in his hold
> Beneath the Poales, where vnder he doth dwell
> In grysly darke like to the diepe of hell
> In rockes and caves of snow and clottred yse
> That never thaw, and sayd him in this wise,
> About five Climates henceward to the South
> Betwene the maynland and the Ocean mouth,
> Two ylandes lye, skarce distant forty mile:

And then the position of England is described, and Thames, with its many residences, among them that of the King. So 'forth he came this shivering crasy cold:'

> His skin was hard, al made of glassy yse,
> Ouerheard with hore frost, like gray Irishe Frise.

He rode upon the back of Boreas, and at his breath the seas trembled, and at his coming the floods, frozen, stood still for fear.

> When this fel horseman with his griesly stede
> Had passed Ireland, and made forth such spede,
> That many Skots bad: Fule yle ta the Churle,
> That slue their lambes and cattall with his whurle,
> He passed Yorke, and came to London strayt,
> And there alight to geue his horse a bayt.
> Where ere he had three days in stable stood,
> He eat so much, the poore could get no wood.

Such was the effect of the frost. Meanwhile Cold himself had gone to court, and infected the water which the King drank after getting heated at tennis.

> This doen, to London strait this fyend he came,
> And there infected divers with the same:
> Wherof most part not over charely tended,
> Recovered well, and throwly are amended,
> And sum whose nature phisicke overprest,
> Are goen to God, and slepe in quyet rest.

So the King was sick: yet the people did not amend their lives. God, therefore, called Death, and bade him slay the Prince:

> But wotst thou what, let not thy fourme be such
> An ougly shape, as to the worldly ruch
> It oft appeares: But lovely, as it is
> To such as long for euerlasting blisse.

Then Death disguised himself as Mercury —'dry death,' 'doleful death'—but better-looking than Mercury; and coming to King Edward explained how that he would take him

> From this your state vncertayne and vnsure,
> Unto a Raygne that shall for ay indure.

So the King died: and the poem closes. It contains in all some 400 lines of 'riding rhyme,' as heroic couplets were then called; and it was not often that so good a use was made of this metre in the sixteenth century. Two shorter pieces were added to this poem, one of them, 'An exhortacion to the repentaunce of sinnes' being of later date, and metrically inferior to anything else of Baldwin's composition.

There does not appear to have been any reprint in Baldwin's day of his *Funerals of King Edward VI.*; but in 1610 it reappeared in a new guise, under the title of '*A Royall Elegie. Briefly describing the Vertuous Reigne, and happy (though immature) Death of the most mightie and renowmed Prince, King Edward the sixth.* . . . Written by Sir John Cheke, knight, anno. 1553. Never before published, but most worthy to be Read of all Estates in these, our dayes. . . . Imprinted at London for H. Holland . . . 1610.' This is a reprint of Baldwin's poem, with very frequent verbal alterations, for the most part made in order to get rid of obsolete words. The humour with which Baldwin described the ill effects of physic was too much for the editor, so the order was reversed, and in the new edition it is those 'who *were* charily tended' that 'recovered well.'[1]

[1] There is a copy of *The Funerals of King Edward VI.*, and also one of *A Royal Elegy*, in the Grenville Library, British Museum. The former poem was reproduced in facsimile for the Roxburghe Club in 1817: the latter was reprinted, curious to say, as an Appendix to Rev. Wm. Trollope's *History of Christ's Hospital*, 1834. Trollope did not know who was the real author.

We have now to do with the last and most important of Baldwin's literary ventures. He was, as I have said, a printer,[1] working as assistant to Whitchurch, King's printer. They projected a reprint of Lydgate's voluminous work, *The Falls of Princes*, of which the current edition was Pynson's of 1527. And at the request of 'diverse honourable and worshipful' a continuation was to be added recounting the falls of princes of later date than those dealt with by Boccace and Lydgate; and 'chiefly such as Fortune hath dallied with here in this island.' This Baldwin undertook to prepare, and 'learned men, whose many gifts need few praises, consented to take upon them part of the travail.' George Ferrers, the lord of misrule, who was also a member of Parliament, a lawyer, and a soldier, and who figures in *Beware the Cat*, was a friend of his; and became his chief helper now. Then there were Thomas Sackville, afterwards the well-known statesman; Sir Thomas Chaloner, clerk to the Privy Council, distinguished in war and in diplomacy; and Thomas Churchyard, who was to be among the most prolific writers of the Elizabethan time; Lord Vaux promised a contribution; and there were three or four other helpers. The preparation of this work had probably commenced when the king died. Whitchurch, as a pronounced Protestant, was obliged to leave his business, and the premises were taken by John Wayland, with whom Baldwin continued to work. Thus Wayland published the *Falls of Princes*, which was being prepared. Bound with this was to be Baldwin's continuation, which, however, was suppressed; and the Lydgate was finally issued alone in 1554. So the appearance of Baldwin's collection was delayed until the first year of Elizabeth, when a portion of it was issued, as '*A Myrroure for Magistrates*.' The latest of the fallen princes whose laments Lydgate and Boccace indited lived at the time when Edward III. reigned in England; so the *Mirror* commences with the reign of Richard II. The ghosts of the unfortunate princes appearing in succession address their complaints to Baldwin, as some of their predecessors had done to Boccace. And between the various 'tragedies' are prose interlocutory portions, in which Baldwin and his colleagues present at the recital comment upon the poetry, and discuss politics and history. The book achieved an immediate and lasting success. And in fulfilment of a promise to continue the series, a reprint was issued in 1563, in which was added the remainder of the original work as Part II. In the meantime, Baldwin's connection with the printing trade had ceased, and he had taken holy orders; that was the end of his literary work.

The educational design of the *Mirror for Magistrates*, and its primary aim at historical accuracy, to which all else was to be subordinated, hampered the exercise of poetic imagination. Hence few of the 'tragedies' contributed to the *Mirror* contain poetry of a high order. Baldwin himself contributed certainly six poems, probably eleven, out of the total number of 27. They consist of bare historical details interspersed with moralising, and are all similar in style and written in the Troilus stanza. The best is perhaps the poem which relates 'How Owen Glendour, seduced by false prophecies, took upon him to be prince of Wales, and was by Henry, Prince of England, chased to the mountains, where he miserably died for lack of food.'[2] He was a Welshman of good family, but what is birth without virtue?—

> But as for men, sith severally they have
> A mind whose manners are by learning made,
> Good bringing up alonly doth them save
> In virtuous deeds which with their parents fade.
> So that true gentry standeth in the trade
> Of virtuous life, not in the fleshly line:
> For blood is brute, but gentry is divine.
>
> Each man may crack of that which is his own;
> Our parents' virtues theirs are, and not ours:
> Who therefore will of noble kind be known
> Ought shine in virtue, like his ancestors.
> Gentry consisteth not in lands and towers,
> He is a churl, though all the world be his,
> Yea, Arthur's heir, if that he live amiss.

Badly brought up, Glendour delighted in tyranny and spoil:

> For loitering youth untaught in any toil
> Are ready aye all mischief to ensue.

At first he was successful, and came home laden with booty:

> Thus prosperously doth fortune forward call
> Those whom she minds to give the sorest fall.

[1] It may be worth observing here that books written or edited by him are distinguished by careful printing and accurate, excellent punctuation. I do not know whether the bibliographers are right as to the extreme scarcity of careful work: but of course utterly careless punctuation was usual throughout the century; and therefore the reverse when met with is worth noting.

[2] This poem has always been attributed to Thomas Phaer, translator of the *Aeneid*; but it was certainly written by Baldwin. For the proof of this, which would be too lengthy for a footnote, as well as for that of any other unsupported statements regarding the *Mirror*, I must refer to a booklet of mine (privately printed, 1898) entitled 'A Mirror for Magistrates; its origin and influence.'

He defeated the forces of the king, and believed false prophecies as to coming glory; but in the end he was overthrown, and died of hunger, a fugitive upon the mountains:

> This was mine end too horrible to hear,
> Yet good enough for a life that was so ill;
> Whereby, O Baldwin, warn all men to bear
> Their youth such love, to bring them up in skill.
> Bid princes fly colprophet's lying bill,
> And not presume to climb above their states:
> For they be faults that foil men, not their fates.

Another specimen of the poetry which Baldwin contributed to the *Mirror* is the following passage, in which the Duke of Clarence, brother to Edward IV., discusses the dealings of Providence:

> But what shall be, shall be; there is no choice:
> Things needs must drive as destiny decreeth.
> For which we ought in all our haps rejoice,
> Because the eye eterne all things forseeth,
> Which to no ill at any time agreeth.
> For ills, too ill to us, be good to it;
> So far his skill exceeds our reach of wit.
>
> The wounded man, which must abide the smart
> Of stitching up, or searing of his sore,
> As thing too bad reproves the surgeon's art,
> Which notwithstanding doth his health restore.
> The child likewise to science plied sore
> Counts knowledge ill, his teacher to be wood.
> Yet surgery and sciences be good.
>
> But as the patient's grief and scholars pain
> Cause them deem bad such things as sure be best,
> So want of wisdom causeth us complain
> Of every hap whereby we seem opprest.
> The poor do pine for pelf, the rich for rest,
> And whenas loss or sickness us assail
> We curse our fate, our fortune we bewail.
>
> Yet for our good God worketh everything, etc.

The success of the *Mirror for Magistrates* was, as I have said, immediate and considerable. A third edition was issued in 1571, and later editions were dated 1574, 1575, 1578, 1587 (in a new form, edited by John Higgins), and 1610 (modernized by Richard Niccols). Always a pioneer, Baldwin wished for followers. When issuing *A Treatise of Moral Philosophy*, he hoped that just as a dull whetstone sharpens instruments, 'so by this blunt treatise such as are apt thereunto shall be provoked to set forth better.' So with regard to the *Mirror* he now says of a proposed Part III., which never came, 'there is in this part matter enough to set all the poets in England in work, and I would wish that every fine apt wit would at the least undertake one.' In this case as in the other, Baldwin found followers enough for half a century or more. In 1574 appeared Higgins's '*First Part of the Mirror for Magistrates*,' consisting of tragedies relating to an earlier period. Hence the original work was thenceforward known as 'the last part,' and Higgins's was incorporated with it in the edition of 1587. In 1578 appeared Blenerhasset's '*Second Part of the Mirror for Magistrates*' so called because in chronological order the series was an intermediate one. And there were many imitations of Baldwin's collection which were not so definitely a carrying out of the original plan. Of these one of the chief was Anthony Munday's '*Mirror of Mutability*, or Principal Part of the Mirror for Magistrates,' 1579. And very many individual poems were formed on the same model.

In 1547, when we hear of Baldwin for the first time, he was a young printer's apprentice. There is every reason to believe that his contributions to the *Mirror* were ready, along with those of most of his colleagues, in 1554; and although he was indeed responsible as editor for the editions of 1559 and 1563, we afterwards hear no more of him as an author. His literary life extended, then, over a period of eight years only, so far as we are aware. And that was for the most part a period barren as regards verse, beginning as it did with the death of Surrey, and producing little that either lasted or deserved to last in the time when England renewed her youth. Our young printer's writings, however, lasted and exercised a considerable influence. But in our day, when minor Elizabethan work has acquired a fresh interest for so many, this pioneer has been undeservedly neglected by the literary historian, and has only been mentioned in order to hold him up to unmerited scorn.

WILBRAHAM F. TRENCH.

THE COMPLAYNT OF SCOTLANDE.

WHILE the authorship of *The Complaynt of Scotlande* still remains an unsolved mystery, it has been clearly proved that the work was printed in France, probably at Paris (see Dr. Murray's Introduction, pp. cvi.–cviii.). It has also been shown by Mr. W. A. Neilson, in the *Journal of Germanic Philology*, No. 4, that the general plan of

the *Complaynt* is derived from *Le Quadrilogue Invectif* of Alain Chartier, and that many passages are merely translated from this source. These facts lend a strong probability to the assumption that the author was himself resident in France during the writing and printing of his book. This supposition, rendered almost necessary by the extensive alterations made while the work was in the press (see the Introduction, pp. xx.–xxii.), is strikingly confirmed by a hitherto unsuspected plagiarism in the *Epistil to the Qvenis Grace* with which the *Complaynt* is introduced. After extolling the personal and ancestral merits of Mary of Guise, the author speaks of his own work in these words (pp. 6–7):—

Al thir thingis befor rehersit, I beand summond be institutione of ane gude zeil, hes tane ane temerare consait to present to 30ur nobil grace ane tracteit of the fyrst laubir of my pen bot 5it i vas lang stupefact ande timide for falt of ane peremptoir conclusione, i nocht heffand ane perfyte determinatione of quhat purpos or mater that var maist necessair ande honest to be dilatit: than dredour ande schame beand repulsit fra my melancolius cogitations, *i began to reuolue the librarye of my vndirstanding, ande i socht all the secreit corneris of my gazophile*, ymaginant vitht in the cabinet of my interior thochtis, that ther var na mater mair conuenient ande necessair for this present dolorus tyme [etc.]

The rare word *gazophile*, in the passage italicized above, is the one that has betrayed the author's borrowing, for Godefroy (*s.v.*), in giving two examples of *gazophile* in the sense of 'receptacle' (in both cases a receptacle for books), quotes almost the very words of the *Complaynt* from the preface to a rendering of Ovid's Epistles by Octovien de Saint Gelais, Bishop of Angoulême. The MS. of this work is in the Bibliothèque de l'Arsenal (No. 5108), and the Rev. J. A. Milne, of the Scottish Church in Paris, has kindly copied for me the prose dedication to Charles VIII., which contains the sentence in question. As the dedication is brief, it may be as well to give the whole of it; the elaborate style of the prose was probably what attracted the author of the *Complaynt* and led him to copy what he could of it. His borrowing might have been more extensive had the Bishop not confined himself so closely to the subject of his own work.

Les xxi. espistres d'Ovide, translatées de Latin en François, par révérend père en Dieu Monseigneur l'Evesque d'Angoulesme, Maistre Octovien de Saint Gelay.

Toute très humble recommendation présupposée, voyre telle comme par droit appartient et est due à souveraine majesté de si très hault et illustre prince, plaise vous savoir, sire, que je, toute ma vie désireux d'executer & parfaire selon l'estendre du myen povoir aucune chose qui donnast plaisir à vostre œil, recreation de cueur & refrigere de pensée pour le descharge du faitz de *vostre* solicitude & des soigneux affairs qui par office royal gisent & reposent soubz vostre sceptre, et ensuyvant ma primeraire intention à vous non à autre & vouée & dedicé, ay este semons poursuyvre par instigation de bonne volunté le premier labeur de ma plume ici, soit que trop est elle rude, ruralle & agreste, pour cultiver en si sumptieux & fégonde territoire chose dont fruict louable se puisse raporter, et que par peu savoir & beaucoup ignorer, crainte & doubte ayent souventeffoiz voulu reciter les pas legiers de moyen voluntaire desir à non emprendre chose de si haulte poursuyte, comme non digne de parvenir jusques à y employer l'usage de vostre veue. Neantmoins, apres ce divers combat entre ma peur & bon vouloir, raison a fait l'accord & mis fin à cet estrif, determinant & concluant que loyal service ne doit mie estre épargné, ne vray subject estre recreu de desirer par tous moyens possibles bons & honnestes rendre son seigneur à luy propice, ainsy employer sens, temps, & biens à se monstrer serviteur tel comme bon maistre le desire. Et pource je, trop eureux me reputant d'estre compris au nombre de vos serviteurs tres humbles, voire quant à estimation de vertus ou de valeur de tous le maindre, *après avoir tournoyé la petite libraire de mon entendement & visité les angletz de mon gazophile* un jour entre les autres assez curieux & en besogne de savoir ou ne en quel endroit dresser mon euvre, je trouvay parmy le nombre des autres volumes les epistres heroydes par le treseloquent & renommé poethe Ovyde, jadiz compillez en forme latine doulce et melliflue. Et pource que la matiere & son art me sembla telle que langue de detracteur ne peult ferir on attaindre contre l'escu de sa value, j'entens quant à reprouver le mérite de telle personne, congnoissant aussi que la louenge de lui avait este perseverée en la bouche des hommes depuis les olympiades lors nombres jusques au modernes kalandes, Cella, toute autre chose rejettée me donna hardement & force de aguisier la pointe de ma plume à la pierre fine de son savoir pour en tirer ce que pourroye, Et pour manifester à vous, sire, en vulgaire stille ce que langue tant de bien dire continuyere daigna nous laisser par escript en tres aornée & parfaite eloquence, Et pource vous ay voulu ce present volume diriger par translation faitte selon ce que povoir de tres humble subjett se monte, lequel vous plaira doulcement et agré recevoir ainsi que l'intention myenne est et sera tousjours encline preste & deliberée de me faire demourer soubz l'éscabelle de vos piedz, vostre très obeissant serviteur.

This work of S. Gelais does not appear to have been printed, as some of his other writings were, and the author of the *Complaynt* is much more likely to have fallen in with a manuscript copy of it in France than in Scotland. Indeed, it seems quite possible that he used and read the very MS. now in the Bibliothèque de l'Arsenal, if this is the copy actually presented by S. Gelais to King Charles. The writer's thorough attachment to the Guises, and to the French party in Scottish politics, and his allusion to the young Mary as 'our nobil princes and rychteous heretour of Scotland, quha is presentlye veil tretit in the gouernance of hyr

fadir of lau, the maist illustir potent prince of the maist fertil and pacebil realme vndir the machine of the supreme olimp,' would all be in perfect harmony with the supposition that, if resident in France in 1548–9, he was there in attendance on the young Queen of Scotland. This would make access to the Royal library, and to the MS. in question, a thing both natural and probable.

All this, it is true, does not bring us much nearer to discovering who the author was. When Mary was sent to France in 1548 she was accompanied by a large number of Scottish attendants of various ranks—over 200 in all, according to Sir James Balfour. Few of these are named, and as the author of the *Complaynt* was not necessarily a prominent person (in literature, at least, he was a mere amateur), it is impossible to make even a plausible conjecture. The probability that he did belong to the Queen's suite is, however, an additional reason for rejecting the old suggestions that Sir David Lyndsay or one of the Dundee Wedderburns was author of the work.

The coincidences of matter and style which led Dr. Leyden to argue in favour of Lyndsay may be easily accounted for. The author, as a man about court, would be well acquainted both with Lyndsay and his works, and his copying from S. Gelais makes it easy to believe that he copied from Lyndsay as well. Widely as the two men differed on some points, they were agreed as to the deplorable condition of their native country, and both of them earnestly desired a Ciceronian *concordia ordinum* as the only means of restoring prosperity and peace. There was thus ample room for the writer of the *Complaynt* to follow the methods and language of Lyndsay, and so to produce the resemblances to which Leyden drew attention. It is quite likely, indeed, that other parts of the *Complaynt* (*e.g.* the *Monologue Recreative*, the greater part of which is an afterthought), are not altogether original, although their source may not be discoverable, except by the occurrence of some unusual word or phrase, as in the case of *gazophile*.

W. A. Craigie.

SCHILLER'S LYRICS—THE PERIOD OF MATURITY.

(*Conclusion.*)

In the early months of his acquaintance with Goethe he wrote to him (on August 31, 1794): "Gewöhnlich übereilte mich der Poet wo ich philosophieren sollte, und der philosophische Geist wo ich dichten wollte"; and in a similar way he expressed himself on September 4, 1794, in a letter to the most intimate of all his friends, Körner. Thus there cannot be any doubt that this remark as to himself is well founded. But what, with characteristic modesty, Schiller regarded as a drawback and a shortcoming, should rather be looked upon as a fine quality of his poetic genius.[1] No other German poet has combined, in so high a degree, depth of thought and power of imagination, wealth of ideas and lucidity in expressing them. Surely Schiller's *Gedankendichtung* is not an inferior kind of poetry, as some critics would have it, but a species of its own, a sphere in which the genius of Schiller reigns supreme. He is never unreal, never gives mere abstractions; but in setting forth his lofty speculative ideas, he always remains a true poet, who knows how to clothe his thoughts in well-chosen and impressive language, and to present them to the reader in a number of characteristic and highly-finished pictures.

This is best seen in that group of poems which is more narrative and less strictly philosophical than the rest. It includes seven fine poems, the first five of which are mainly allegorical, viz., *Die Teilung der Erde*, *Pegasus im Joche*, *Das Mädchen aus der Fremde*, *Das verschleierte Bild zu Saïs*, *Die Klage der Ceres*, and the later poems *Kassandra* and *Das Siegesfest*. The first three treat of the poet and his art, the fourth enforces the warning: "Weh dem, der zu der Wahrheit geht durch Schuld!"—the leading idea being compressed into one line, as in many of Schiller's ballads. *Das Mädchen aus der Fremde* is a personification of poetry, that source of delight for all. In *Die Klage der Ceres* a new turn is given to the old fable of the rape of Proser-

[1] Compare Goethe's letter to Schiller of October 6, 1795, and Humboldt's splendid introduction to the edition of his correspondence with Schiller.

pina: in it the plant is made a beautiful symbol of the imperishable connexion of the living with the dead (stanzas vii. and x.). *Kassandra* and *Das Siegesfest*, both originally written for the *Mittwochskränzchen*, and perhaps, in the first instance, arising from Schiller's close study of Goethe's *Iphigenie*, make use of well-known Homeric subjects in order to set forth a philosophical idea. The former is an impressive monologue, emphasising the inexorableness of fate ("das Verhängte muss geschehen"), and insists on the idea that it is far better for men not to know the future, because such knowledge would inevitably spoil all enjoyment of the present. The pervading thought of *Das Siegesfest* is the fickleness of fortune, and the necessity of making the most of the present day.

The first group of the *philosophical poems in a more limited sense* (No. 2 in the above classification) is made up of four poems—three great ones and one of a lighter character—the common subject of which is the development of civilisation. This theme is a favourite one with Schiller, and was treated by him also in various passages of his prose writings. The poems are: *Das eleusische Fest*, *Der Spaziergang*, *Das Lied von der Glocke*, and *Die vier Weltalter*. The first of these is the most limited in scope of the three great poems. It depicts, in beautiful stanzas, the first stages of civilisation, the transition from a nomadic existence to agriculture and the beginning of municipal life. *Der Spaziergang* is one of the finest poems of Schiller. It is written in elegiac metre, and was originally called *Elegie*. In it the entire political development of a nation, the growth and the destruction of a state, are brought before us in a series of happily-connected and highly effective pictures. Still more comprehensive is Schiller's great *Lied von der Glocke*, which is, no doubt, the most widely known of all his poems, and is sometimes even acted in Germany or sung to Romberg's setting. Its structure resembles that of a Gothic cathedral with its two towers. In the first part of the poem, the life of the individual man is depicted in all its stages, from birth through childhood and youth, love, matrimony, to the establishment of a house and a family. But man is not to enjoy his happiness long: the house is destroyed by fire, his home is broken up by the death of his wife. The second part of the poem contains a similar series of pictures, first idyllic and subsequently gloomy, of various phases of political life. We watch the prosperity of the state and its destruction by the fury of revolution. Schiller, no doubt, had the horrors of the French Revolution in his mind when he wrote the respective passages in his *Spaziergang* and in his *Glocke*. Thus, in the later poem, he puts before his readers a very carefully devised and most skilfully executed picture of the totality of human existence, in all the various stages of which the sound of the bell is heard like a voice from above. His philosophical reflections are all in a most natural way connected with the various processes of bell-founding. I cannot examine the poem here in detail, there is an excellent monograph on it by W. Wiedasch (Hannover, 1859).

The leading idea of *Die vier Weltalter* (the four bygone ages are brought by the minstrel before the men living in the present) is that during all the changes through which human life has passed—viz., the idyllic pastoral age, the heroic age, the age of imagination (the golden age of classical Greek art), the Christian middle ages, up to the present day—beauty and love have influenced the world.

Apart from these four *Kulturhistorische Gedichte* there are a little more than a dozen poems of greater length treating of a number of Schiller's favourite topics, such as Poets and Poetry, Characteristics of Genius, Originality and Philosophy, and the Art of Life. In some cases it is difficult, if not impossible, to draw a hard and fast line between these groups; still, for the sake of obtaining a survey, an attempt is made in the following to carry out some sort of classification. It will, however, be convenient to include in it at once a number of shorter philosophical poems on similar topics. In a few cases I shall enumerate the same poem under two headings, but in this case the less important place is indicated by the poem being enclosed in brackets.

The group of poems concerning the ART OF LIFE is especially numerous. To it belong *Die Ideale*, *Das Ideal und das Leben*, *Die Führer des Lebens* (originally called *Schön und Erhaben*), *Der Tanz*, *Sehnsucht*, *Der Pilgrim*, *Die Worte des Glaubens*, *Die Worte des Wahns*, *Hoffnung*, *Licht und Wärme*, *Breite und Tiefe*, and many small epigrammatic poems, such as *Schöne Individualität*, *Der Schlüssel*, *Aufgabe*, *Pflicht für jeden*, *Sprüche des Confucius*, *Das Höchste*, *Unsterblichkeit*, *Politische Lehre*.

Another favourite subject is POETRY, its origin, nature, and influence; the following poems treat of it:—*Poesie des Lebens*, *Die Macht des Gesanges* (*Die vier Weltalter*, *Das Ideal und das Leben*, *Das Glück*), and of before-mentioned poems the allegorical *Teil-*

ung der Erde, *Pegasus im Joche*, and *Das Mädchen aus der Fremde*. Parts of the ballads *Der Graf von Habsburg* and *Die Kraniche des Ibykus* should also be compared in this connexion. A number of small epigrams, such as *Quelle der Verjüngung*, *Dilettant*, *Tonkunst* and *der Meister*, belong to this group.

For years Schiller strove to form a correct idea of the nature of a genius, the great artist who produces according to his creative instincts with an unerring feeling for what is beautiful, and of the 'beautiful soul' who does what is right, unconscious of any moral and philosophical injunctions. A group of poems great and small shows us the conclusions arrived at by Schiller. His ideas on *Genie* and *Naïvität* are contained in *Der Genius* (at first called *Natur und Schule*, the later term denoting philosophy and its strict precepts as to the proper conduct of life), *Einem jungen Freunde, als er sich der Weltweisheit* (philosophy) *widmete*, *Genialität*, *Der Nachahmer*, the epigram *Der Genius*, the fine poem *Das Glück*, the series of poems on true womanhood: *Würde der Frauen*, *Das weibliche Ideal*, *Macht des Weibes*, and others. Even the plant is used by him as a symbol of a being 'vollendet in sich,' which is the ideal that man should strive to attain. *Naïvität* is, according to our poet, the common characteristic of the most perfect women and of the mode of thought of a genius such as Schiller saw before him in Goethe. His ideas on this important subject, in a more detailed and connected form, are contained in an essay originally called *Über das Naive* (1795). A similar chord is struck in those poems which contrast *Naïvität* and philosophy, the 'beautiful soul' and the stern moralist, the poet and the scholar. Such poems, including some epigrams, are *Die Weltweisen* (The Philosophers), *Der Philister*, *Der Metaphysiker*, *Die moralische Kraft*, *Die Mannigfaltigkeit*, *Der gelehrte Arbeiter*.

Most of Schiller's more important philosophical poems were written in 1795 and 1796, and published either in *Die Horen* (1795-97) or in one of Schiller's five *Musenalmanache* (1796-1800). The only great philosophical poem of the second period which may profitably be compared is *Die Künstler* (1789), a splendid production of greater length, the outcome of much sustained thought about the high aims of art, which in it is represented as a forerunner of truth. Some ideas connected with *Die Künstler* were developed in the first two philosophical poems of the third period, viz., *Poesie des Lebens* (1795) and *Die Macht des Gesanges* (1795), in which *Gesang* means poetry generally speaking. Schiller was in the habit of sending his philosophical poems at once after their completion to his most intimate friends, Körner, Humboldt, and Goethe, whose sympathy, encouragement, and critical appreciation were of the highest value to him. He often modified points of detail in consequence of their criticism, and the correspondence of the friends (of which there are now cheap and well printed and indexed Cotta editions available) is of the very greatest importance, and indeed an absolutely indispensable source of information for Schiller's poetry. The letters exchanged between Schiller and W. v. Humboldt are, unfortunately, but incompletely preserved. These letters admit us to the poet's workshop: we first watch the growth and the working out of his original ideas, we then hear the unqualified praise or the doubts and objections of his friendly critics, and, finally, we see how Schiller places the poem once more on the anvil, reshaping certain portions until at last his taste is satisfied and the poem sent off to the printer.

The *metrical form* of the philosophical poems is mainly of a double nature. Some of the finest are composed in elegiac metre, *i.e.*, in dactylic hexameters and pentameters. This close imitation of the Greek and Latin distichs is characteristic of the opening years of Schiller's third period, and seems to be due chiefly to his friendship with Goethe and Humboldt. Schiller did not make use of the elegiac metre before 1795, and hardly ever after 1799; there are but two quite unimportant exceptions (see Bellermann's ed., Nos. 187 and 209). Goethe's poems were at that time mostly written in the same classical metre, and with regard to stateliness and beauty Schiller's distichs come up fully to those of his friend. To this class belong among others: *Der Genius*, *Der Spaziergang*, *Der Tanz*, *Das Glück*, *Nänie*, *Einem jungen Freunde*, *Pompeji und Herkulanum*, *Die Geschlechter*, and many small ones, *e.g.*, *Die Führer des Lebens*, *Der philosophische Egoist*, *Weisheit und Klugheit*, &c., and also the numerous *Tabulæ Votivæ*. Another group of no loss excellent poems consists of those written in stanzas and in rime. Such are *Die Ideale*, *Das Ideal und das Leben*, *Die Macht des Gesanges*, *Die Würde der Frauen*, *Die vier Weltalter*, *Die Worte des Glaubens*, *Die Worte des Wahns*, *Hoffnung*, &c. A few others, although not devoid of rime, show a much freer structure and are not divided into regular stanzas; these are *Das Lied von der Glocke* and *Pegasus im*

Joche. The allegorical poem *Das verschleierte Bild zu Saïs* has neither stanzas nor rime, but merely a recurrence of the same kind of ascending rhythm in lines of five beats each. Its general character is epic. It reminds one in more than one respect of Lessing's parable of the three rings in *Nathan der Weise.* With regard to the *style* of the poems, the most characteristic feature is the antithetic structure of many of them, either great or small. Some of the former are *Das Ideal und das Leben, Die Würde der Frauen, Die Geschlechter;* of the smaller ones, *Breite und Tiefe, Licht und Wärme, Weisheit und Klugheit, Schön und Erhaben* (now *Die Führer des Lebens*), *Güte und Grösse* may be mentioned. Many other instances occur among the epigrams.

It is noteworthy that most of the philosophical poems stand in a very close relation to Schiller's previous philosophical prose writings. In 1791 Schiller had begun to study Kant's philosophy, more especially his *Kritik der Urteilskraft* (imagination), which contained the theory of the Beautiful, *i.e.*, the æsthetics, of the great Königsberg sage. For five years (1791-5) Schiller strove to digest and improve Kant's æsthetics.[1] The poet was anxious to establish an objective and all-comprehensive definition of the Beautiful, and a philosophical basis and justification for his own art; he wished to set forth in every possible way the importance of art, more especially of poetry, for the development of mankind. His letters, no less than his essays, are all full of speculation as to the nature and value of poetry, its special mission in the age of rationalism, scepticism and indifference following the failure of the great French Revolution; and it is but small wonder that certain favourite ideas of Schiller, which were first expounded in his prose writings, were subsequently expressed once more in his poetry. Many passages of the prose writings are themselves of high poetic beauty, and could be transformed without any great effort into stately verses of dactylic rhythm resembling the distichs of the *Spaziergang.* In some cases, indeed, the poet seems to have himself rewritten prose passages in this manner. A good instance is afforded by the poem *Die Führer des Lebens* (cp. Bellermann, page 334), or by the small epigram *Der Zeitpunkt,* referring to the French Revolution, which corresponds exactly to the passage occurring in the fifth of Schiller's *Letters on Æsthetic Education:* 'Der freigebige Augenblick findet ein unempfängliches Geschlecht' (in the original version addressed to the Prince of Augustenburg the phrase runs: 'Der Moment war der günstigste, aber er fand . . eine verderbte Generation'). In his essay *Über das Erhabene* Schiller says: 'Dass das Vorhandene schön und gut sei, können wir fordern; dass das Schöne und Gute vorhanden sei, bloss wünschen. . . . Es ist ein Kennzeichen guter, schöner, aber jederzeit schwacher Seelen, immer ungeduldig auf Existenz ihrer moralischen Ideale zu dringen.' Compare with this passage the epigram *Politische Lehre.*

Thus the poems and the prose writings frequently explain one another, and he who wishes to make a special study of these poems, and to understand rightly Schiller's terminology, *e.g.* the opposition of *Schön und Erhaben,* the earlier title of *Das Ideal und das Leben,* which was *Das Reich der Schatten* (*der Formen*) or *des Ideales,* cannot afford to pass by the prose writings of Schiller, the most important of which are: *Über Anmut und Würde* (1793), *Uber die ästhetische Erziehung des Menschen* (1795, original letters 1793), *Über das Erhabene* (1793), *Über naive und sentimentalische Dichtung* (1796, originally published in two parts in *Die Horen,* the first of which was called *Das Naive*). Schiller himself was perfectly conscious of this, and wrote to Goethe on August 31, 1894: 'Weil mein Gedankenkreis kleiner ist, so durchlaufe ich ihn eben darum schneller und öfter und kanneben darum meine kleine Barschaft besser nutzen, und eine Mannigfaltigkeit, die dem Inhalt fehlt, durch die Form erzeugen.' It is, therefore, possible to group certain poems with parallel ideas of the *Letters on Æsthetic Education,* and to associate others with the range of thoughts covered by the essays on *Naive und Sentimentalische Dichtung* or *Über das Erhabene.*

Before passing to the discussion of the last group of Schiller's poems, brief mention may be made of some books specially devoted to Schiller's philosophical poems. The following will be found especially helpful:—Helene Lange, *Schillers Philosophische Gedichte* (Berlin, 1886); E. Philippi,

[1] On Schiller's relation to Kant see, among others: E. Zeller, *Deutsche Philosophie.* München, 1875, pp. 512-516.—K. Tomaschek, *Schiller in seinem Verhältnisse zur Wissenschaft.* Wien, 1862. Books III.-IV.—Fr. Überweg, *Schiller als Historiker und Philosoph.* Leipzig, 1884.—O. Harnack, *Die klassische Ästhetik der Deutschen.* Leipzig, 1892. Part I. —K. Fischer, *Schiller als Philosoph.* Schiller-Schriften, III.-IV.—Heidelberg, 2nd ed., 1891.—E. Kühnemann, *Die Kantischen Studien Schillers und die Komposition des Wallenstein.* Marburg, 1889.

Schillers lyrische Gedankendichtung in ihrem ideellen Zusammenhange beleuchtet (Augsburg, 1888). I can also recommend, apart from the various biographies of Schiller, Kuno Fischer, *Schiller als Philosoph* (Heidelberg, new edition, 1892), and H. Hettner's well-known *Geschichte der deutschen Literatur im achtzehnten Jahrhundert.* The most difficult by far of all Schiller's poems of the third period is *Das Ideal und das Leben*; it has been made the subject of an excellent monograph by E. Grosse (Berlin, 1886; additions: Königsberg, 1889). Further information may be obtained from the fifth volume of K. Goedeke's *Grundriss zur Geschichte der deutschen Dichtung* (new edition, Dresden, 1893. The very explicit and valuable article on Schiller is by Max Koch.) The most recent additions to our knowledge of Schiller's lyrics are carefully registered in the *Jahresberichte für neuere deutsche Litteraturgeschichte*, Stuttgart (for works, articles, and notes published since 1890).

The last group of Schiller's poems (No. 3) is formed by a great number of *epigrams* in elegiac metre, in many cases consisting of but one hexameter and one pentameter. Two main groups of such epigrammatic poems can be distinguished, which, roughly speaking, we may call either contemplative or polemical. The contemplative poems give, in one or more distichs, Schiller's views on a number of important subjects, such as life, politics, art, poetry, characteristics of genius, womanhood, &c. Many of them have been enumerated before. A certain number of them were singled out by Schiller, and printed together under the title of *Votivtafeln.* They are very fine, and contain, as it were, the confessions of the poet on many important questions of life and art. He called them *Votivtafeln*, after the analogy of the classical *tabulæ votivæ*, which used to be hung up in the temple of a god who was supposed to have helped a man out of a great danger, or to have saved his life. Hence, by adopting this title, Schiller intends to convey the idea that his *Tabulæ Votivæ* represent such maxims as have enabled him to steer safely through the whirlpools of life. The antithetic structure of many of even the smallest poems has been mentioned before. Schiller has excelled in producing a number of pointed epigrams, such as *Licht und Farbe, Freund und Feind, Unterschied der Stände, Der Schlüssel, Inneres und Äusseres, Die schwere Verbindung*, and others. These poems may be compared to Goethe's *Vier Jahreszeiten*, part of the *Venetianische Epigramme* and other groups of poems in elegiac metre. But in most of his poems of didactic character Goethe employed short lines and rimes, thus returning to the older German form of the *Spruch*, which after him was skilfully and successfully handled by poets such as Rückert, W. Müller, Bodenstedt, Geibel, Heyse, and others. Schiller never wrote any *Sprüche.*

The mainly polemical epigrams are called *Xenien*, which name was chosen by Schiller and Goethe for their satirical epigrams printed in 1796 in the *Musenalmanach für* 1797. The correspondence between Schiller and Goethe gives full information as to the special circumstances which caused the masters of the German Parnassus to conceive the idea of addressing a host of 'hospitable gifts' to bad authors, insipid journals, incompetent critics, &c.

In doing so they imitated the title chosen by the Roman satirist Martial for a collection of his most aggressive epigrams. The poets resolved that their literary property should never be separated: hence many of Schiller's epigrams are likewise, and rightly, printed among Goethe's lyrics. The poems corresponding to Schiller's *Tabulæ Votivæ* (which appeared in the same *Xenienalmanach* for 1797, and were also common property of both poets) were called by Goethe *Die vier Jahreszeiten.* Most of the *Xenien* were apparently written by Schiller, and he was especially successful in inventing for a number of isolated Xenia certain general headings and groupings. Such are *Die Flüsse, Die Philosophen, Der litterarische Tierkreis.* A number of *Xenien* in the form of a dialogue between Shakespeare and a man who seems to be Lessing is now printed together as one poem and called *Shakespeares Schatten.* The single epigrams are nearly all aggressive (exceptions are to be noted in favour of Wieland, and partly of Voss) and were directed against men such as Nicolai, Lavater, the Counts Stolberg, Manso, Reichardt, and others. Most of them have now no longer any interest, except for a special student of the literature of that time, and but a few of these personal epigrams were admitted by Schiller into his collected poems. By far the most valuable and scholarly edition of the whole *Xenien* manuscript was made in 1893 by Erich Schmidt and Bernard Suphan for the German Goethe Society.

In the preceding paragraphs I have endeavoured to group roughly the most important of Schiller's poems of the third period, in the hope that by so doing I might be able to guide students of Schiller's

lyrics profitably through a very large number of fine poems, with which all serious students of modern German literature should be intimately acquainted, and the great majority of which will be found to gain with every fresh reading.

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DANTE AS A TOPOGRAPHER.

EVERY reader of the Divina Commedia must be struck with the extraordinary number of names of places which are introduced into that poem. In the same way as it possesses a biographical character, from the number and variety of historical personages who are presented to us in the course of it, it is also eminently topographical, owing to the numerous countries and towns and local features, which it either describes or at least mentions. A literature has grown up around this branch of the subject. Loria's work, *L'Italia nella Divina Commedia*, furnishes us with information about the places in Italy which Dante notices. The same task has been executed with less completeness, but more attractively, by Ampère in his *Voyage dantesque*. Many of the most interesting scenes have been represented by engravings in the Vernon *Dante*. Indexes and summaries of the local names, and even a Dante map, are not wanting. We naturally explain these profuse allusions to places in the poem by the circumstances of the poet's life as an exile and a traveller, and it is only what we should expect from what we know of his method, if he avails himself of the knowledge thus obtained to impart reality to his statements, and to widen the field which is embraced in his *Vision*. But when we come to examine his topographical notices more minutely, we find that he employs them for certain peculiar purposes of his own. Frequently they are used to add dignity to a place, or to the scene of an event, by leading the reader up to it by gradual approaches, instead of plainly and bluntly naming it. Frequently also they serve to enrich the topic treated of by means of the associations which are called up by its surroundings, and by other places that are named in connection with it. And beyond this again, there is clear evidence that the poet found a real pleasure in describing geographical features for their own sake, which is the best proof of the love of a study of geography. It is the object of the present paper to illustrate these various uses, and at the same time to draw attention to other features of Dante's treatment of topography.

Let us first notice a passage in which Dante has introduced Mathematical Geography. This occurs in the ixth canto of the *Paradiso*, where the poet meets the Troubadour Bishop of Toulouse, Fulk of Marseilles (Folco di Marsiglia), in the Heaven of Venus. It is also a marked instance of Dante's periphrastic method of description, to which I have just alluded. Fulk, after he has revealed himself to Dante, begins his story by mentioning his birthplace; but instead of giving the name of Marseilles, he first describes the Mediterranean Sea on the shores of which it lay; then he fixes on a point on its northern coast intermediate between a given point in Spain and another given point in Italy; but he is not content with this, but goes on to determine the longitude of that point relatively to a place on the coast of Africa. The result is—Marseilles. The whole passage deserves examination from a geographical point of view. This is his description of the Mediterranean.

> La maggior valle in che l'acqua si spanda . . . .
> Fuor di quel mar che la terra inghirlanda.
> (*Par.* 9. 82, 84.)

These lines read like an adaptation of a passage in an old Greek geographer; and unquestionably they embody ideas derived from such a source. The ancients believed that the *οἰκουμένη*, or, as we should say, the Old World, was an island surrounded by the ocean, which is 'quel mar, che la terra inghirlanda'; and that from this there were four great inlets—the Mediterranean, the Red Sea, the Persian Gulf, and, as was generally thought, the Caspian; and of these the Mediterranean was the largest—'la maggior valle in che l'acqua si spanda.' The word 'valle' here is what we should call 'the *basin* of the Mediterranean'; a geologist would render it more literally, and more accurately, by the term 'depression:' and in the line 'fuor di quel mar

che la terra inghirlanda,' 'fuori' means 'issuing from,' 'an inlet from' the outer sea. This idea is clearly expressed by Brunetto Latini in his *Tesoro* (book 3, chapter i.), when he speaks of 'il grande mare, il quale è chiamato mare Oceano, dal quale sono istratti tutti gli altri mari, che sono sopra la terra in diverse parti, è sono tutti quasi come bracci di quello.'

Next, the Mediterranean is described as stretching eastward for ninety degrees between the coasts of Europe and Africa.

Trai discordanti liti, contra il sole
Tanto sen va, che fa meridiano
Là dove l'orizzonte pria far suole.

'Between the contrasted shores the Mediterranean advances so far against the course of the sun, that it has the sun overhead at the place (Jerusalem), which at the commencement of its course (at the Straits) it regards as its horizon.' In these lines the expression 'discordanti liti' is used of the continents of Europe and Africa, because they are contrasted in their temperature, in the colour of their inhabitants, and above all, in their religion, their populations being Christian and Mahometan respectively; and 'Tanto . . . suole' represents the distance between the entrance of the Mediterranean at the Straits and its eastern extremity in the neighbourhood of Jerusalem, which, according to Dante's computation, amounted to 90° of longitude.

He then proceeds to determine the position of Marseilles.

Di quella valle fu io littorano,
Tra Ebro e Macra, che per cammin corto
Lo Genovese parte dal Toscano.

'On the coast of that basin I was born, between the Ebro and the Macra, the latter of which in its brief course separates the people of Genoa from those of Tuscany.' The Macra, which is here mentioned, though now it is an insignificant stream, was not so in Dante's time, because it then formed an important political boundary between the two peoples whom he names; but the reason why he introduces it will be furnished by a glance at the map, where it will be seen that the longitude of Marseilles is just equidistant from that of the mouth of the Ebro and that of the mouth of the Macra.

Finally, he notes that Marseilles lies nearly on the same meridian as the city of Buggea on the coast of Africa—a fact which he expresses with only approximate accuracy, but sufficiently so to serve the purposes of poetry, by saying that sunset and sunrise correspond at the two places:

Ad un occaso quasi ed ad un orto
Buggea siede e la terra ond' io fui.

We gather from Dante's taking Buggia as a suitable place from which to indicate the longitude of Marseilles, that it was at that time an important town; and this it seems to have been throughout the middle ages. Under the Saracens it was a holy city of the Mahometans, and subsequently to Dante's age it was captured by the Spaniards in 1510. Gibbon speaks of 'the well-known cities of Bugia and Tangier' (vol. 6, p. 347, ed. Smith). It is situated on the coast east of Algiers, and is called by the French Bougie.

The difficult question remains, how did Dante know, what really is the fact, that Bougie and Marseilles are very nearly on the same meridian. Antonelli, who is quoted by Scartazzini, says that he learnt it from Ptolemy: but Buggia is not an ancient name, and certainly does not occur in Ptolemy. It is true that the Roman colony of Saldae, which is now known to have occupied the site of Buggia, is mentioned by Ptolemy, and that the longitude which he assigns to it is not very far removed from that of Massilia (Saldae 20°, Massilia 24° 30'). But there is no reason to suppose that Dante was aware that Saldae and Buggia could be identified. The idea suggests itself that the meridian of Buggia and Marseilles might have been determined by means of the mariner's compass. The use of the magnetic needle to indicate the pole-star is mentioned by Dante, when he says that the voice of St. Domenic caused him to turn towards him like the needle to the star—

l'ago alla stella
Parer mi fece in volgermi al suo dove.
(*Par.* 12. 29, 30.)

Brunetto Latini also notices it in his *Tesoro* (Bk. 2, Ch. 49), and evidence to show that the compass was employed at this time for purposes of navigation has been collected by Humboldt (*Cosmos*, vol. 2, pp. 629, 630, Otté's Translation). This does not prove that the relative longitudes of places were determined by it, but in the present instance so much as this is not required. All that we need to show is, that traders in traversing the open space of sea which intervened between Buggia and Marseilles availed themselves of this means of estimating the right direction from one to the other, and discovered that it was due north. That

they should do this, and that the fact should become known, would be probable, if any extensive trade existed between them; and such was the case. Elisée Reclus informs us in his *Géographie Universelle* (p. 440), that from the eleventh century onward the Italian mariners had commerce with Bedjaïa (Buggia), and, during the three centuries that followed, the republics of Pisa, Genoa and Amalfi, the Catalans and the people of Marseilles vied with one another in holding the first place in the commerce of that port. One of its chief exports was wax, and the importance of this article was so great, that the coat of arms of the city was a bee-hive. Before the wax was sent abroad it was already run into candles, and the amount of these which was imported into France, no doubt by way of Marseilles, may be judged from the use of the word 'bougie' for a candle—for which etymology Littré is our guarantee.

Of Political Geography—*i.e.*, the delineation of the boundaries by which a territory is enclosed—the following instances may be cited from the Divina Commedia. In the xivth canto of the *Purgatorio*, where Dante is speaking of Rinieri da Calboli, whose possessions lay in the neighbourhood of Forlì in the Romagna, he laments the degeneracy of the inhabitants of that district; but instead of mentioning it by name, he describes it as the land 'Tra il Po e il monte, a la marina e il Reno' (*Purg.*, 14. 92); for at that time the boundaries of the Romagna were—to the N. the Po, to the S. the Apennines (*il monte*), to the E. the Adriatic (*la marina*), to the W. the river Reno in the neighbourhood of Bologna. Again, in the ixth canto of the *Paradiso*, where Cunizza da Romano is introduced, she speaks of the residence of the Ezzelini, to which family she belonged, as being situated on a hill in the Marca Trivigiana, which territory lies between Venice and the foot of the Alps, having the river Brenta on its western side, and the Piave, the stream which descends from Cadore, Titian's birthplace, to the east. Accordingly, this is described by Dante as 'that part of the sinful land of Italy, which lies between Rialto—that island being taken to represent Venice generally—and the courses of the Brenta and the Piave.'

> In quella parte della terra prava
> Italica, che siede tra Rialto
> E le fontane di Brenta e di Piava.
> (*Par.* 9. 25–7.)

We are all of us, also, familiar in the *Inferno* with the mention of the Gulf of Quarnero, between the peninsula of Istria and the coast of Dalmatia, near the entrance of which the city of Pola lies, as the ulterior limit of Italy.

> Pola presso del Quarnaro,
> Che Italia chiude e suoi termini bagna.
> (*Inf.* 9. 113, 114.)

Elsewhere we find districts described in respect of the features on their surface, whether natural characteristics, or cities, or vegetation, or other products—a mode of treatment which falls under the head of Descriptive Geography. A remarkable instance of this occurs in the viiith canto of the *Paradiso*, where Dante's friend, Carlo Martello, describes the various kingdoms—Provence, the kingdom of Naples, Hungary, and Sicily—which would have been his inheritance, had he not been removed by a premature death (*Par.* 8. 58–70). First, that part of Provence to which he was heir—the territory of Avignon, Arles, Aix, and Marseilles—is spoken of as 'the land on the left bank of the Rhone, below its junction with the Sorga, the river of Vaucluse—

> Quella sinistra riva che si lava
> Di Rodano, poi ch' è misto con Sorga,
> Per suo signore a tempo m' aspettava.

Then the kingdom of Naples is called 'the horn of Ausonia,' in which lie the towns of Bari, Gaëta, and Catona, commencing from where the rivers Tronto and Verde reach the sea—

> E quel corno d' Ausonia, che s'imborga
> Di Bari, di Gaëta, e di Catona,
> Da ove Tronto e Verde in mare sgorga.

We could hardly find a more accurate definition than this; for Bari lies on the Adriatic coast, Gaëta on the western shore, and the small town of Catona on the straits of Messina to the northward of Reggio; while the Tronto, which flows into the Adriatic below Ascoli, forms the northern limit on one side, and the Verde, *i.e.*, the Garigliano under a different name—on the other. Next, Hungary is the land watered by the Danube in the lower part of its course—

> Fulgeami già in fronte la corona
> Di quella terra che il Danubio riga
> Poi che le ripe tedesche abbandona:

and, finally, Sicily is the country, the eastern coast of which, between the promontories of Pachynus and Pelorum, is darkened by the sulphurous smoke of Etna—

E la bella Trinacria, che caliga
Tra Pachino e Peloro, sopra il golfo
Che riceve da Euro maggior briga,
Non per Tifeo, ma per nascente solfo

Similarly in the vith canto of the *Paradiso* the conquests of Caesar in Gaul are described by an enumeration of the rivers in that country—the Var and the Rhine, which form the extreme limits, the Isère, the Saône, the Seine, and the tributaries of the Rhone—

—quel che fe' da Varo infino al Reno,
Isara vide ed Era, e vide Senna,
Ed ogni valle onde Rodano è pieno.
(*Par.* 6. 58–60.)

Again, the Maremma district on the coast of Tuscany is characterised in three separate passages of the *Inferno* by different peculiarities. The trees in the wood of the suicides are compared to its tangled thickets, which are the haunt of wild beasts—

Non han si aspri sterpi nè si folti
Quelle fiere selvagge, che in odio hanno
Tra Cecina e Corneto i luoghi colti.
(*Inf.* 13. 7–9.)

The serpents which cling to the Centaur in the viith bolgia, where the thieves are tormented, recall those that swarm in the Maremma—

Maremma non cred' io che tante n'abbia,
Quante bisce egli avea su per la groppa.
(*Inf.* 25. 19, 20.)

And in the xth bolgia, where the coiners of false money are suffering from dreadful diseases, the Maremma is classed with Valdichiana and Sardinia. as places notorious for pestilential malaria (*Inf.* 29. 46–9.)

Physical Geography in particular—the observation of the distinctive character of mountains, and rivers, and other salient objects in a country—has a marked attraction for the poet. His interest in it is especially shown by his going out of his way to notice features of this nature, even when they have nothing to do with his present subject. This is the case in two of his descriptions of the Apennines. In the xxist canto of the *Paradiso*, S. Peter Damian describes the site of his place of retirement, the monastery of Fonte Avellana, which lies high up in that chain, on the side of Monte Catria, near Gubbio, half-way between Perugia and Urbino.

Tra due liti d'Italia surgon sassi . . . .
E fanno un gibbo che si chiama Catria.
(*Par.* 21, 106. 109.)

Now, the expressions used in this passage, simple though they are, show that Dante was regarding the Apennines as the backbone of the peninsula, and as forming the watershed between the two seas. This is confirmed by a passage in the *De Vulgari Eloquio* (1. 10. *ll.* 40 foll.) in which he elaborately describes the watershed formed by the Apennines, and refers to Lucan's account of those mountains in his *Pharsalia* (2. 392–438). Still more striking in this respect is the line in the xivth canto of the *Purgatorio*, where he says that the Arno rises in 'the rugged mountain from which Pelorum is torn away—L'alpestro monte ond 'è tronco Peloro' (14. 32)—thus carrying us to the other extremity of Italy, in order to remind us that the chain had been broken through by a convulsion of nature at the Straits of Messina, in accordance with the view which prevailed on that subject among Greek and Roman poets and geographers. But the passage which above all others illustrates Dante's delight in physical geography is his description of the basin of the Lago di Garda, from the headwaters of its tributaries towards the north, to its southern end, where the Mincio, the river of Mantua, issues from it near Peschiera (*Inf.* 20. 61—78). The whole of this is an *excursus*, introduced to lead up to the site of Mantua, the legend of the foundation of which city is narrated in connexion with the story of Manto, the daughter of Teiresias. From first to last it is a geographical decoration in honour of Virgil's birthplace. He begins with the position of the lake, which is at the foot of that part of the chain of the Alps which rises above the Tyrol, and forms the boundary of Germany.

Suso in Italia bella giace un laco
Appiè dell' alpe, che serra Lamagna
Sopra Tiralli, ch' ha nome Benaco.

Then he describes its sources, which, he says, lie between the town of Garda and the Val Camonica.

Per mille fonti, credo, e più si bagna,
Tra Garda e Val Camonica, Apennino,
Dell' acqua che nel detto lago stagna.

As the town of Garda is on the eastern side of the lake, and the Val Camonica lies away to the north-westward of it, in passing from one of these to the other you traverse the beautiful upland region of the Giudicaria to the northward of the lake, in which the chief tributaries that feed it take their rise. Then at a central spot in the area which is being described is the point where the dioceses of Trent, Brescia, and Verona meet.

Loco è nel mezzo là, dove il Trentino
Pastore, e quel di Brescia, e il Veronese
Segnar potria, se fesse quel cammino.

Next, Peschiera is mentioned as occupying the lowest level at the end of the lake.

Siede Peschiera, bello e forte arnese
Da fronteggiar Bresciani e Bergamaschi,
Ove la riva intorno più discese.

Finally, the water escapes from the lake and forms the Mincio, which flows into the Po.

Ivi convien che tutto quanto caschi
Ciò che in grembo a Benaco star non può
E fassi fiume giù per verdi paschi;
Tosto che l'acqua a correr mette co,
Non più Benaco, ma Mincio si chiama
Fino a Governo, dove cade in Po.

Let me add, as one more instance, Dante's description of the situation of the river Montone near Forlì. He starts from the sources of the Po in Monte Viso, and then follows down the line of the Apennines to the southward of the plain of Lombardy, parallel to the right bank of that river, and remarks that until you reach the Montone all the rivers that descend from the Apennines are tributaries of the Po, whereas that river flows in its own channel to the Adriatic.

—quel fiume ch'ha proprio cammino
Prima da Monte Veso in ver levante
Dalla sinistra costa d'Apennino.
(*Inf.* 16. 94–6.)

On these verses Longfellow remarks:—'They show the delight which Dante took in physical geography. To reach the waterfall of Acquacheta he traverses in thought the whole valley of the Po, stretching across the whole of Northern Italy.'

The interest which Dante shows in rivers is a point which claims our special attention, for the number of them that occur in the *Divina Commedia* is altogether surprising. Many have already been mentioned in the course of this paper, and those that remain are still more numerous. One reason which may be assigned for this interest on his part is the poetical character of rivers as a feature in landscape. Rivers are the element of movement in inland scenery, and thus communicate life and brightness to it—so much so, that in paintings of pastoral scenes we are apt to feel that something is lacking, if there is no water in the picture. Besides this, the analogies to human life that streams suggest, by their changefulness, their varied moods, their fancifulness, their alternations of light and dark, of excitement and repose—present especial attractions to the poet. I do not mean to say that these ideas are prominent in Dante's writings, but they can hardly have been absent from his mind. But independently of these sentimental considerations, we shall find, when we proceed to examine more of the passages in which rivers are mentioned, that their purely geographical aspect had a great charm for him.

Dante is fond of noticing the *sources* of rivers. That of the Tiber is mentioned by Guido da Montefeltro, when he speaks of his home as lying between Urbino and the ridge in which that river rises—'il giogo di che il Tever si disserra' (*Inf.* 27. 30). That of the Arno is named by Dante himself, when conversing with Guido del Duca, as being on the heights of Falterona, in a neighbouring part of the Apennines.

—Per mezza Toscana si spazia
Un fiumicel che nasce in Falterona.
(*Purg.* 14. 16, 17.)

The Archiano is said by Buonconte da Montefeltro to rise in the same mountains above the monastery of Camaldoli—

—un' acqua che ha nome l'Archiano,
Che sovra l' Ermo nasce in Apennino.
(*Purg.* 5. 95, 96).

The Po is described as flowing from that part of the Alps where Hannibal's army crossed them—

—che diretro ad Annibale passaro
L' alpestre rocce di che, Po, tu labi.
(*Par.* 6. 50, 51.)

Next let us consider his references to the *courses* of rivers. We have already seen how he employs these to mark the boundaries of countries, and to delineate the characteristics of certain districts; but it may be worth while to notice other instances, where this feature of geography is introduced in various connexions. Note, for instance, the care with which he traces the courses of the Moldau and the Elbe in Germany. In the Valletta dei Principi he presents to us Ottocar, King of Bohemia; but, instead of naming the country which he ruled, he calls it the land in which the Moldau rises. With this simple statement, however, he is not content, but he goes on to add that the Moldau flows into the Elbe, and the Elbe falls into the German Ocean.

L'altro, che nella vista lui conforta,
Resse la terra dove l'acqua nasce,
Che Molta in Albia, ed Albia in mar ne porta:
Ottachero ebbe nome.
(*Purg.* 7. 97–100.)

Again, Pope Adrian V., whose family were Counts of Lavagna—a title which was derived from the stream of that name, which flows between Sestri and Chiavari on the eastern Riviera, thus describes his origin:

Intra Siestri e Chiaveri si adima
Una fiumana bella, e del suo nome
Lo titol del mio sangue fa sua cima.
(*Purg.* 19. 100–102.)

Similarly, in the *Inferno*, the property of the Conti Alberti, by which flowed the Bisenzio, a tributary of the Arno, which passes near Prato, is spoken of as 'the valley from which Bisenzio descends'—

Se vuoi saper chi son cotesti due,
La valle onde Bisenzio si dichina
Del padre loro Alberto e di lor fue.
(*Inf.* 32. 55–7.)

Other aspects of rivers are presented to us in the frozen courses of the Danube and the Don in winter time, to which the ice in Caina is compared:

Non fece al corso suo si grosso velo
D'inverno la Danoia in Osteric,
Nè Tanai là sotto il freddo cielo,
Com' era quivi:
(*Inf.* 32. 25–8.)

and also in the sluggish current of the Clanis, which is employed in the *Paradiso* as a typical instance of slow movement to contrast with the rapid revolution of the heavenly spheres:

Quanto di là dal muover della Chiana
Si muove il ciel che tutti gli altri avanza.
(*Par.* 13. 23, 24.)

Finally, in the story of Buonconte's death, when the Archiano, roused by the malice of the evil spirit, vents its fury on his corpse, we seem to be reading one of the Homeric descriptions of an autumn flood.

Indi la valle, come il di fu spento,
Da Pratomagno al gran giogo coperse
Di nebbia, e il ciel di sopra fece intento
Sì, che il pregno aere in acqua si converse:
La pioggia cadde, ed ai fossati venne
Di lei ciò che la terra non sofferse:
E come a' rivi grandi si convenne,
Ver lo fiume real tanto veloce
Si ruinò, che nulla la ritenne.
(*Purg.* 5. 115–123.)

Two familiar passages remain to be mentioned, in which Dante speaks of the *mouths* of rivers. One of these occurs in the story of Francesca da Rimini, who speaks of her birthplace, Ravenna, as situated on the coast, whither the Po and his attendant streams descend to enjoy repose—the repose, as has been pathetically remarked, which she in her punishment of restless motion was nevermore to know:

Siede la terra dove nata fui
Sulla marina dove il Po discende
Per aver pace co' seguaci sui.
(*Inf.* 5. 97–9.)

In the other passage the mouth of the Rhone is referred to, in order to mark the site of Arles, because in the neighbourhood of that city the river divides, and begins to form the marshy delta of the Camargue—'Arli, ove Rodono stagna' (*Inf.* 9. 112).

We may briefly advert in passing to the use which Dante makes of other topographical features. In the majority of instances these are employed in similes. The fall of Phlegethon from the VIIth circle of the Inferno into Malebolge, and its deafening sound, are compared to the roar of the cascade of the Acquacheta above the monastery of San Benedetto, near Forlì—'rimbomba là sopra San Benedetto' (*Inf.* 16. 100). The punishment of the misers and the spendthrifts, who charge against one another with huge weights, which they roll forward with their chests, is likened to the meeting of the waves of opposing currents on the surface of Charybdis—

Come fa l' onda là sovra Cariddi,
Che si frange con quella in cui s'intoppa.
(*Inf.* 7. 22, 23.)

The mineral spring of Bulicame, two miles from Viterbo, is used, on account of its heat and the rush of its waters, as a simile for Phlegethon, when the poet first sees that stream.

Tacendo divenimmo là ove spiccia
Fuor della selva un picciol fiumicello,
Lo cui rossore ancor mi raccapriccia.
Quale del Bulicame esce ruscello.
(*Inf.* 14. 76–9.)

When Master Adam mentions the Conti Guidi, who had induced him to commit the sin for which he is condemned to suffer unquenchable thirst, he exclaims that he would not exchange the pleasure of seeing them enduring the same torment as himself for the privilege of drinking the fountain of Branda—'Per fonte Branda non darei la vista' (*Inf.* 30. 78). The source here intended is probably the well-known one at Siena, for the claims of the rival fountain of that name in the neighbourhood of Romena, the place where Master Adam committed his crime, are doubtful, and the amplitude of the spring at Siena is a feature which would attract the thoughts of a thirsty man.

I have left Dante's views on the subject of forests and mountains to the last, because considerable differences of opinion have existed in modern times concerning them. This topic has been brought prominently forward by Mr. Ruskin in the third volume of *Modern Painters*, and his remarks may be

taken as a starting point for a review of the whole question. With regard to the forests, that writer says: 'To Dante the idea of a forest is exceedingly repulsive, so that in the opening of his poem he cannot express a general despair about life more strongly than by saying that he was lost in a wood so savage and terrible, that " even to think or speak of it is distress,—it was so bitter,—it was something next door to death;" and one of the saddest scenes in all the Inferno is in a forest, of which the trees are haunted by lost souls: while (with only one exception) [the Earthly Paradise], whenever the country is to be beautiful, we find ourselves coming out into the open air and open meadows' (p. 218).

This passage effectively represents one point of view from which forests may be regarded, and which appeals as much to our feelings at the present day as it did to Dante and his contemporaries. To be alone in the depths of a pine-forest easily gives rise to gloomy feelings; and anyone who has passed through an olive-grove by moonlight knows how weird and unearthly is the effect of the gnarled trunks and contorted branches. But Mr. Ruskin has forgotten the forest of Classe, with the delightful suggestiveness of its whispering branches:

> —le foglie
> Che tenevan bordone alle sue rime
> Tal qual di ramo in ramo si raccoglie
> Per la pineta in sul lito di Chiassi,
> Quand' Eolo Scirocco fuor discioglie.
> (*Purg.* 28. 17–21.)

And when he refers to Dante's mention of the *vive travi*, and the beautiful description which accompanies it (p. 248):

> Si come neve tra le vive travi
> Per lo dosso d'Italia si congela,
> Soffiata e stretta dagli venti schiavi,
> Poi liquefatta in se stessa trapela,
> Pur che la terra che perde ombra spiri,
> Sì che par foco fonder la candela:
> (*Purg.* 30. 85–90.)

he is forced to say that it is hard that this should refer to the Apennines and not to the Alps—a remark which shows that he here concedes the point with regard to forests and mountains in general. On the whole, I think the conclusion will be that Dante's view of forest scenery was in most respects like our own. It had its lights and shades. It could represent what was depressing—even what was appalling; but it might be gay and fresh and enlivening also.

On the subject of Dante's feeling about mountains also Mr. Ruskin has expressed his opinion unequivocally. 'In no part of the poem,' he says, 'do we find allusions to mountains in any other than a stern light; nor the slightest evidence that Dante cared to look at them' (p. 246). This feeling on the part of the men of that age he attributes to the mountains being associated in their minds with ideas of self-mortification and stern views of religion, and with the thought of the presence of angels and demons, which awoke the sentiments of reverence and awe (p. 201). These deterrent associations may well have been present with Dante, and he certainly did not take pleasure in mountain views in the same way as we do at the present day. It would be an anachronism to expect him to criticise mountain scenery, or to analyse its component features. Nor do we trace in him any love for beautiful mountain outlines, or for the purity of a snowy range. But our remarks on his dislike of mountains must not be stated in unqualified terms. It should not be forgotten that the idea which is expressed by the words *sursum corda* has in all ages been attached to high mountains. The story of Elijah's sacrifice on Mount Carmel, the custom of worshipping on lofty summits which Herodotus attributes to the Persians, and the numerous sanctuaries which are known to have existed on Greek mountain tops, all point in this direction. They are 'the hills from whence cometh help'; and Dante has specially drawn attention to this aspect of them, when he speaks of 'il dilettoso monte, Ch'è principio e cagion di tutta gioja' (*Inf.* 1. 77, 78). He shows pleasure, also, in wooded and well-watered mountains, as, for instance, in the Cretan Ida:

> Una montagna v'è, che già fu lieta
> D'acqua e di frondi, che si chiamò Ida.
> (*Inf.* 14. 97.)

In the first two *cantiche* of the *Divina Commedia* precipitous cliffs and rugged mountain-sides are so frequent an accompaniment of the scenery, that it was only natural that Dante should illustrate them by referring to the rocky places and steep paths with which he was familiar. The broken descent into the seventh circle of the Inferno is compared to the rock-fall, now called the Slavini di Marco, about fifteen miles below Trent, which many travellers will have seen when passing through the valley of the Adige between Botzen and Verona:

> Qual è quella ruina che nel fianco
> Di qua da Trento l'Adice percosse,
> O per tremuoto o per sostegno manco,

Chè da cima del monte, onde si mosse,
Al piano è sì la roccia discoscesa,
Ch' alcuna via darebbe a chi su fosse;
Cotal di quel burrato era la scesa.
(*Inf.* 12. 4–10.)

The poet was well acquainted with the spot from having resided in the neighbouring castle of Lizzana, at the time when he was at the court of the Scaligers, if the local traditions[1] to that effect are trustworthy; and in suggesting *sostegno manco* as the cause of the landslip he has given the true explanation of the occurrence. So, too, the steep ascent of the Antipurgatorio is likened to the staircase paths which lead to Sanleo near San Marino, and Bismantova near Reggio in the Modenese, and to that which descends the mountain-side to Noli between San Remo and Savona.

Vassi in Sanleo, e discendisi in Noli:
Montasi su Bismantova in cacume
Con esso i piè; ma qui convien ch'uom voli.
(*Purg.* 4. 25–7.)

And in another passage its character is illustrated by the general features of the Riviera throughout its whole length from east to west between Lerici on the gulf of Spezia and Turbia above Monaco.

Tra Lerici e Turbia, la più diserta,
La più romita via è una scala,
Verso di quella, agevole ed aperta.
(*Purg.* 3. 49–51.)

Here Mr. Ruskin aptly notices the suitableness of the comparison, in that both from the sides of the Mountain of Purgatory and from the terrace paths of the Riviera there is an extensive view over the sea (p. 224).

From passages like these we see that Dante had observed the characteristics of mountain regions; but it is a further question whether he had any personal experience in mountain climbing or any interest in it. On this subject Mr. Ruskin pronounces in a very decided manner. 'The fact is,' he says, 'that Dante, by many expressions throughout the poem, shews himself to have been a notably bad climber; and being fond of sitting in the sun, looking at his fair Baptistery, or walking in a dignified manner on flat pavement in a long robe, it puts him seriously out of the way when he has to take to his hands and knees, or look to his feet; so that the first strong impression made upon him by any Alpine scene whatever, is, clearly, that it is bad walking' (p. 243). Without going as far as this, we may be ready to admit that he had no fondness for steep ascents, and was not specially qualified to undertake them. He may have exaggerated this, in order to give a more forcible impression of the weird places which he describes, but there is no doubt that he lays great stress on his shortcomings as a mountaineer. On various occasions he complains of fatigue in the ascents, and more than once Virgil has to help him or carry him. He suffers much from loss of breath, as where he says, 'La lena m 'era del polmon sì munta' (*Inf.* 24. 43). After a rest he returns to the struggle much against his will:

Levàmi allor, mostrandomi fornito
Meglio di lena ch'io non mi sentia.
(24. 58.)

And when glissading has to be done, Virgil does it with Dante in his arms:

E giù dal collo della ripa dura
Supin si diede alla pendente roccia,
Che l'un dei lati all' altra bolgia tura.
(*Inf.* 23. 43–45.)

Notwithstanding this, two well-known mountaineers of the present day—Mr. Douglas Freshfield, formerly President of the Alpine Club, in a paper on the subject in the *Alpine Journal*, and Mr. A. J. Butler, in the notes to his translation of the *Divina Commedia*—have put on record their belief that Dante had real knowledge of climbing and some experience as a mountaineer. It may be worth while to notice the principal points which have led them to that conclusion.

Mr. Freshfield remarks, as Ruskin had remarked before him, on Dante's estimate of the incline of the Mountain of Purgatory, when he speaks of the difficulty of ascending it, as being more than an angle of 45°:

Lo sommo er' alto che vincea la vista,
E la costa superba più assai,
Che da mezzo quadrante a centro lista.
(*Purg.* 4. 40–42.)

On this, Ruskin, who for once allows Dante credit as a mountaineer, observes: 'With his usual accuracy he has taken the angle of the path for us, saying it was considerably more than 45°. Now a continuous mountain slope of 45° is already quite unsafe either for ascent or descent, except by zigzag paths; and a greater slope than this could not be climbed, straightforward, but by help of crevices or jags in the rock, and great physical exertion besides' (p. 244). Mr.

[1] The traditions are given by Barlow, *The Vernon Dante, &c.*, p. 75; if they stood alone, the evidence which they furnish would not amount to much; but the accuracy of Dante's description renders it probable that he visited that neighbourhood.

Freshfield says: 'When Dante wants to give an idea of the steepness of the mountain of Purgatory, he does not imagine an impossible angle, or, like modern writers, talk loosely of the "perpendicular," but quietly says that the slope was rather more than 45°, a fact impressive to climbers, who know that this is about the steepest that can conveniently be climbed, but to them alone.' (*The Alpine Journal*, vol. x. p. 404).

Again, in the *Inferno* we find the following description of a mountain climb:

—come noi venimmo al guasto ponte
Lo Duca a me si volse con quel piglio
Dolce, ch'io vidi prima al piè del monte.
Le braccia aperse, dopo alcun consiglio
Eletto seco, riguardando prima
Ben la ruina, e diedemi di piglio.
E come quei ch' adopera ed estima,
Che sempre par che innanzi si proveggia;
Così, levando me su ver la cima
D'un ronchion, avvisava un' altra scheggia,
Dicendo: Sopra quella poi t'aggrappa;
Ma tenta pria s'è tal ch' ella ti reggia.'
(*Inf.* 24. 19–30)

Mr. Freshfield translates the passage thus—quite accurately, but with an additional point in the language, such as a mountaineer's experience can give.

'When he had reached the broken bridge, the guide turned to me with that pleasant look which I had noticed before at the foot of the mountain, and having first by a thorough inspection of the broken crag settled on some plan in his own mind, he stretched out his arms and took hold of me. Then, with the air of a man who, while intent on the work in hand, keeps an eye on the future, seeming always to be looking forward, so lifting me up on to the top of one big boulder, he looked out for another jag, saying, "Get well hold of that one next, but first make sure it will bear you."' On this the translator remarks: 'It reads like a modern description of an Almer or a Devouassoud at work.'

Of the same kind is the passage at the end of the *Inferno*, where, after the centre of the earth is passed, Virgil, acting as guide, first gets his traveller safely on to a ledge, and then follows himself.

Poi uscì fuor per lo foro d'un sasso,
E pose me in sull' orlo a sedere:
Appresso porse a me l'accorto passo.
(*Inf.* 34. 85–7.)

The use of hands as well as feet in climbing is introduced in several passages. In the *Inferno*:

E proseguendo la solinga via
Tra le schegge e tra' rocchi dello scoglio
Lo piè senza la man non si spedia.
(*Inf.* 26. 16–18.)

In the *Purgatorio*:

E piedi e man voleva il suol di sotto: (4. 33).

and again:

Io mi sforzai, carpando appresso lui (*l.* 70).

Dante also knew what it was, after a steep climb, to talk as he proceeded, in order not to seem spent:

Parlando andava per non parer fievole:
(*Inf.* 24. 64.)

on which passage Mr. Butler's note is: 'A human touch. Few climbers have not done the same.' The night on the mountain side, before the Earthly Paradise is reached, and the appearance of the stars, seen through an opening in the rocks at that altitude, are quite like a bit of mountaineering experience:

Ciascun di noi d'un grado fece letto.
(*Purg.* 27. 73.)
Fasciati quinci e quindi d'alta grotta: (*l.* 87.)

and then:

Poco potea parer lì del di fuori,
Ma per quel poco vedev' io le stelle,
Di lor solere e più chiari e maggiori.

Dante also describes the pleasure of looking back over the piece climbed:

A seder ci ponemmo ivi ambedue
Volti a levante, ond' eravam saliti,
Chè suole a riguardar giovare altrui.
(*Purg.* 4. 52–4.)

And he even speaks of 'il diletto di salir,' (*Purg.* 27. 75) where 'diletto' cannot stand for 'voglia,' as Scartazzini says it does. On the other hand, it does not imply that Dante enjoyed the climbing as a mountaineer might. It means that he felt the pleasure of ascending. We might express the idea, perhaps, in the words of a Cambridge wit, the late W. G. Clark: 'of all forms of exercise, mountain climbing is the most *elevating*.'

Mr. Freshfield sums up the matter by saying: 'While few poets have talked of climbing so much as Dante has, none has shown so thorough a practical knowledge of the right way to set about it.' And the conclusion is—and, if true, it is of some importance to the study of the poem—that when he speaks on this subject, and describes such scenes, he is drawing on his experience, and not on his imagination.

H. F. Tozer.

ON THE AUTHENTICITY OF THE FIFTH BOOK OF RABELAIS.

In the spring of 1896 as I was turning over Mr. Lang's reprint of the old English translation of part of the *Hypnerotomachia Poliphili*, my eye caught a passage which I felt sure was represented in Rabelais, and I again recurred to the idea that the curious book had been put to more use by Rabelais than had been previously believed, and I determined to make a more thorough investigation of what had been to me rather a suspicion. In this view I wrote to Mr. R. C. Christie on the subject, and he, with most kind consideration, invited me to spend a day with him in his library near Ascot. There my suspicions were more than confirmed, and I made a careful examination of Mr. Christie's copy of Popelin's conscientious translation of the *Hypnerotomachia* (*Le Songe de Poliphile*), and also made researches in the 1499 Aldine in the British Museum. This resulted in the discovery that not only in the Fifth Book, but in the *Gargantua* as well, Rabelais has made use of this fantastic book in passages which had been quite free from suspicion on this score. From this I went on naturally to consider the Fifth book generally with the new lights, as well as with other considerations which had occurred to me from time to time. My former belief in the general authenticity of nearly all the chapters was confirmed, with some slight modification, and I wrote an essay embodying my discovery and certain others on other books which I thought might be of interest. This I offered to a couple of magazines, but was told that the audience to whom Rabelais appealed was so small that the editors did not feel warranted in finding a place for my essay. Accordingly I put the article by, but on seeing Mr. Tilley's paper on the Fifth Book in the *Modern Quarterly* I thought it possible that some readers might care to know something of my researches. This has induced me to write the present paper on the Fifth Book.

Generally speaking, the result of my discoveries in Poliphilus has been that in the Fifth Book not only the Chess games (chapters 23 and 24 in Marty-Laveaux' edition, 24 and 25 in de Montaiglon) are taken from the *Hypnerotomachia*, but also in a large part chapters 36, 37, while some of 40–43 are translated or adapted from it.

As far as I know, this had not been pointed out before. This is strange, seeing that the book was known to Ménage and other writers. Mr. Andrew Lang would probably have made the discovery if he had carried the publication of his old English version to the end, instead of stopping after the seventeenth chapter. But a quotation from *Ménagiana* (vol. iv., p. 69 *sqq*, ed. Paris, 1729) will perhaps furnish a sufficient reason: 'Le songe de Poliphile est une espèce de Roman le plus ennuieux et le plus extravagant, soit pour la conduite, soit pour le style, que l'on puisse imaginer. Le fond du langage est un Italien Lombard. Mais l'Auteur y mêle tant de mots écorchez, les uns du Grec, les autres du Latin, qu'il semble proprement . . . ne parler aucune langue connue. C'est sans exagération un Italien plus étrange que n'est le François de l'Ecolier Limousin dans Rabelais. . . . Le livre fut imprimé pour la première fois à Venise *in folio* chez Alde Manuce l'an MID, c'est-à-dire 1499.' The name of the author, Francesco Colonna, was not fully known till the seventeenth century, when it was discovered by Bartolomeo Burchelato, who found that the initial letter of the thirty-eight chapters of the book gave the following sentence: *Poliam frater Franciscus Columna peramavit.* Rabelais speaks of 'Poliphilus in his Dream of Love' in *Gargantua*, c. 9, and in his *Briefve declaration*, on the word *Hieroglyphicques*, which occurs in the Fourth Book, chapter 25, he has: '*Pierre* Colonne en a plusieurs exposé en son liure Tuscan intitulé *Hypnerotomachia Polyphili*.' Here it is important to note that the passage on Hieroglyphics occurs in the latter part of the twenty-fifth chapter, which was not included in the first incomplete edition (1548) of the Fourth Book, but only in the finished one (Paris, 1552), and, therefore, was almost certainly written in Rome during his third visit. Of course, a question was at once raised as to the identity of Polia, but it was afterwards allowed by general acquiescence that Poliphilus was derived from πόλια φιλεῖν, and signified 'a lover of antiquities.' Investigation has shown that Francis Colonna was a Dominican monk of Venice, and a distinguished architect. Temenza, who was an engineer to the Republic of Venice and Associate of the Royal Academy of Paris, in his book, *Vite dei più celebri architetti e scultori Veneziani che fiorirono nel secolo decimo sesto*, devotes

his first chapter to Colonna, coupling him with Fra Giocondo, Giacopo Sansovino, Andrea Palladio, and others. The book itself describes in a dream the fantastic adventures of Poliphilus through groves, gardens, palaces, labyrinths, and every conceivable place, which could give an opportunity for the display of Colonna's learning and knowledge of antiquities, architecture, ritual, &c., &c., and is as tedious a work as Ménage seems to have found it.

From this book, however, Rabelais derived various passages of his romance, differing considerably in point of length. As it was a very expensive work, it probably did not find place in Rabelais' own modest library, but was lent to him by his kind friend and patron, Cardinal du Bellay, in 1534, when he was composing his *Gargantua*.

Before speaking in detail of the passages in the Fifth Book, which are derived from Colonna, it will be advisable to point out passages in *Gargantua* which seem indebted to this source, because it affords some presumption that the author who borrows part of his acknowledged work from one source is identical with the writer who is indebted to the same source for other passages in work which has been attributed to him for other reasons.

In *Gargantua*, cc. 9 and 33, we have an allusion to the device of the Emperor Augustus, 'an Anchor with a Dolphin winding about the strangule thereof, which I conjectured should signifie this, ΑΕΙ ΣΠΕΥΔΕ ΒΡΑΔΕΩΣ. *Semper festina tarde*' (*Poliphilus*, Lang's tr., p. 76.). This is afterwards more fully explained in the *briefve declaration*, as is mentioned above. It is curious to note that though the device was that of Augustus, who constantly had it in his mouth, as we learn from Suetonius (ii. 25) and Macrobius (*Sat.*, vi. 8, 9), the emperor represented it symbolically by a crab fastened to a butterfly. Vespasian, who afterwards adopted it, symbolised it by the anchor and dolphin. This symbol was subsequently the well-known emblem of the printer, Aldus Manutius (*Cf.* Erasmus *Adag.*, ii. 1. 1).

A close examination of the account of the Abbey of Thelema (*Garg.*, cc. 53–8), in comparison with some passages in the eighth and ninth chapters of the *Hypnerotomachia*, will possibly induce a strong belief that the 'Abbey' is indebted to Colonna, perhaps for its leading ideas, certainly for some particulars of its ornamentation and details. The arrangement on the top of the fountain in the base court of Thelema (*Garg.*, c. 53) can hardly come from any other source than the following: 'Ce calice était surmonté d'un pied-touche artistement fait et qui supportait les trois Graces nues en or très fin de stature égale. Des boutons de leurs seins l'eau jaillissante échappait en filets minces. Chacune des Graces tenait de sa main droite une corne d'abondance qui dépassait un peu sa tête' (Popelin's transl., vol. i., p. 143. *Hypn.*, fol. 46 verso. Lang's transl., p. 105.) In Popelin, i., p. 142, we find an allusion to the *quincuncial* arrangement of the fruit-trees (*Garg.*, c. 55, *med.*). In p. 169 are mentioned *cassolettes* containing *eau de rose*, &c. (*Garg.*, c. 55, *fin.*). In p. 312 is mentioned the weight of Inarime on Typhoeus (*Garg.*, c. 58). Also in *Garg.* 57 the wonderful concord animating the brothers and sisters seems to be derived from the following passage: 'If one of us be merrie and delightsome, the other sheweth herself the more glad and pleasaunt, and our delectable and participated friendship is with an attentyve consideration perpetually vnyted and knitted together' (*Hypn.*, c. 7; Lang's Trans., p. 88.) The cumulative force of these points is considerable.

Even the idea of *Fais ce que voudras* may well have been derived from the name of Queen 'Eleutherillida' in Poliphilus, and not improbably the name of the Abbey of 'Thelema' was taken from that of the nymph 'Thelemia,' one of the two sent to conduct Poliphilus to the palace of Queen 'Telosia' (τέλος), who may have been the prototype of Queen Entelecheia.

To return to the Fifth Book. Besides the long passages already mentioned, which furnish Rabelais with so much of the material of his chapters, 23–4, 36–43, there are other passages which curiously illustrate the methods of the great satirist. In c. 42 four rivers are specified as celebrated for pure, clear water:

> 'Argyrontes in Aetolia,
> Peneus in Thessaly,
> Axius in Mygdonia,
> Cydnus in Cilicia.'

by bathing in which last Alexander risked losing his life. M. Popelin's translation (vol. ii., p. 156) has 'un fleuve plus limpide que celui qui roule ses flots argentés en Étolie, que le Penée en Thessalie,' and in a note he writes: 'Il s'agit de l'Achelöus. Il y a dans le texte *piu che agirondes in Etolia*. Agirondes est un mot estropié pour ἀργυροδίνης ou ἀργυροειδής.' Argyrontes or Argyrondes is evidently a name for the Achelous, now *Aspropotamo* or white river.

Again in vol. i., p. 305, we find : 'les ondes coulant plus claires que celles de l'Axius en Mygdonie.' The Cydnus, and the story of Alexander bathing in it, are taken from Lucian *de Domo*, c. 1.

Another instance may be found in vol. ii., p. 400 : 'Ton cœur reste plus gelé que les fontaines de Dirce et de Nomæ,' with the following note : 'Dans le texte Nome (?Nonie), pour Nomae (Νομαί) ville du nord de Sicile qu'on lit ailleurs Menae, auprès de laquelle se trouve la source Nomais ou Menais. (Diod. Sic., xi., 91.)' This note is beside the point, as is shown by reference to Rabelais. At the end of c. 42 of the Fifth Book we read : '[le vin] est frais, plus que glace, que l'eaue de Nonacris et Dercé.' This is the reading of the edition of 1564, whereas the sixteenth century MS., discovered about 1840 by Lacroix, gives 'l'eaue de Nonie et Dercé.' In this case *Nonacris* is probably right, but the MS. follows Rabelais' draft, which put down *Nonie* from Poliphilus without further examination.

At the very end of the Fifth Book, in a passage contained only in the MS, we have

> 'irrigu et verdoyant plus que Thermiscrie,
> fertille plus que celle partie du Mont Thaure,
> laquelle a son aspect vers Aquilon,
> plus que l'Isle Hiperborée en la mer Judaïque
> plus que Caligès ou Mont Caspit.'

M. Popelin translates Poliphilus as follows :

> la plaine de Themiscyra doit céder le pas
> si bien arrosé, si bien plantée qu'elle soit
> c. 21 ; vol. ii ; p. 115.
> ce territoire fortuné est plus fertile que le
> mont Taurus dans sa partie septentrionale
> cette plaine sacrée excède en fertilité l'île
> hyperboréene qui gît dans l'Océan Indien.
> La fertilité de la Lusitanie n'en approche
> pas, non plus que celle de Talgé sur le
> mont Caspien.
> c. 7 ; vol. i., p. 120 ; Lang's tr. p. 88.

The copyist of the MS., who in other parts shows himself an indifferent and ignorant scribe, commits blunders here which make the interpretation of the geography very difficult. *Thermiscrie* and *Thaure* give but little trouble, but *la Mer Judaïque* and *Caligès ou Mont Caspit* caused much perplexity, till the requisite light was thrown on the passage by Poliphilus, who derives his information from Pomponius Mela (iii., 5, 6). The original Italian is even more clear : Questa sacra plagia excede la ubertade dilla Hyperborea insula nel oceano indico jacente. Ne cusi sono gli Lusitani. Ne Talge in Caspio monte. (Mela says *in Caspio mari.*)

Before proceeding to the comprehensive loan from Colonna beginning v. 36, another passage should be examined, namely the Land of Odes (ὧδοι) in v. 25, which precedes the account of the Land of Satin v. 29, with the three chapters on the Frères Fredons intervening. This chapter is interesting on many accounts. Pascal takes the idea from Rabelais in his *Pensées* (xxv. § 59) : 'Les rivières sont des chemins qui marchent et qui portent ou l'on veut aller.' But it cannot be doubted that Poliphilus furnishes the notion to Rabelais. In the *Hypnerotomachia* there is a strange design which represents boats passing along a stream leading from the circumference to the centre in a spiral, and MEDIUM TENUERE BEATI is held up as the guide of life. The explanatory passage runs as follows : 'Là ma compagne divinement éloquente me fit contempler un jardin au long circuit tracé en forme de labyrinthe on ne peut plus compliqué, et dont les voies circulaires n'étaient point faites pour la marche mais pour la navigation. En effet, *de petits cours d'eau allaient en guise de rues viables.*' (Popelin i. p. 201). The English version in this passage is very quaint ; 'allyes and wayes not to be troden but sayled about, for instead of allyes to treade upon they were ryvers of water' (p. 154).

At the end of this chapter (v. 25) there is a passage of interest on the subject of the banks of the Nile : 'on brusloit à petit feu un grand paillard lequel auoit battu vn chemin & luy auoit rompu vne coste, & nous fut dict que c'estoit le chemin des *aggeres* et leuees du nil en Egypte.' Commentators have explained this as referring to the Loire, but it is made clear by a reference to Caelius Rhodiginus *Antiquae lectiones* lib. xxvii. c. 6. 'Dicitur inde et chrysorrhoas Nilus, quasi auro fluens. Ex quo et graves in eos qui *chomata* Nili ruperint, vel violarint omnino, sanciuntur poenae. Sunt autem eo nomine *aggeres* . . . . atque ita scribendum apud Jureconsultos Digestis.' This passage is the more important in our present connexion, because Cael. Rhodiginus is an author from whom Rabelais borrows much in other books.

Omitting the next three chapters (26–28) which I most willingly give up as spurious, and possibly imitated, as Mr. Tilley suggests, from a story in Des Periers (Lacour's edition in the *Libraire des Bibliophiles* makes it No. 58), the more so as in addition to their poor style they furnish a difficulty which requires to be explained away, namely, *le feu curé de Jambet*, we come

to chapter 29 (*The Land of Satin*) which again appears to be suggested by the *Hypnerotomachia*, which in the 9th chapter (fol. 69 *verso*, p. 158 Lang's tr.) gives an account of a garden of trees of which the leaves were of silk and pearls. Rabelais has already in iv. 8 spoken of a Land of Satin, in which was represented Jonah and the whale, evidently intending it as some non-existent country, and now he proceeds to enlarge in cc. 29–30 on the subject of 'Travellers' Tales.'

In chapters 36–43 we come to a series of passages taken from the *Hypnerotomachia*, often with scarcely an alteration. It will be sufficient to transcribe them in the order in which they occur in Rabelais, indicating also the place in Poliphilus. (Unfortunately I do not possess copies of the original Italian in all cases.)

F.R. c. 35.—Mon coeur fut rempli d'effroi; ce dont s'appercevant la sacrificatrice me signe de ne pas m' épouvanter et de me taire. c. 18; Popelin, vol. ii., p. 10.

F.R. c. 36—Mnemosyne me persuada de ne rien redouter, mais bien de suivre strictement les avis royaux et les conseils salutaires de la Reine en m'y conformant avec perseverance, attendu que j'en devais certainement recueiller un resultat heureux. c. 9; Popelin's tr., vol. i., p. 151; Lang's tr., p. iii., f. 49b.

c. 36.—Daposcia subitariamente dalla simpulatrice donna el Pesulo amoto, Quelle gemelle valve non strepito stridulo non fremito grave, ma un arguto murmure e grato, per el testudinato templo reflectendo exsibilava. E questo animadvertendo cognovi per vedere sotto la extrema parte delle ponderose valve de una & de laltra, una volubile e terete Cylindrulo, Il quale per laxide nella valva infixo, Sopra una tersa e coaequata lastra di durissimo Ophytes, invertentisse & per la frictione faceano uno acceptissimo tintinare.

—Oltra da questo ragionevolmente obstupivi, che le valve ciascuna per se medesima, sencia alcuno impulso se aprisseron. Ove da poscia intrati tutti, di subito sencia mirare altronde, quivi affirmatome, volendo investigare si dicte valve cusi a tempo & moderatamente, per repenso fussero tracte, o vero per altro instrumento. Dique io mirai uno divo excogitato. Impero che in quella parte, che una cum laltra le valve coivano in la lingulata clausura dalla interna parte, era una lamina de fino calybe sopra el metallo solidata tersissimo.

Erano daposcia mirabilmente due Axule di latitudine triente di optimo Magnete indico, alquale lo Adamante non dessideva, [Di Calistone (=North pole) amatore, Agli humani ochii praestabile, dal scordeon (garlic) mortificabondo. Agli navigante singularamente opportuno], Lequale del suo conveniente colore mostravano ceruleo, Lisse & illustre, affixe perpolitamente nella crassitudine, dilla apertione dil marmoreo muro, cioe nelle poste alle ante contigue della artificiosa porta. Dunque per questo modo dalla violentia della rapacitate del Magnete le lamine calybicie erano violentate, & consequentemente per se le valve cum la temperata lentitudine se reseravano. Opera excellente e exactissima, non solamente de vedere ma oltra modo di subtile excogitato. Quanta improbitate di investigato di artifice.

In una tabella di Magnete dextrorso del ingresso inscalpto era, di esquisite litere latine antiquarie quel celebre Virgiliano dicto. TRAHIT SUA QUEMQUE VOLUPTAS. Nel levorso la tabella vidi di veterrime majuscule graece elegante inscripto πᾶν δεῖ ποιεῖν κατὰ τὴν αὐτοῦ φύσιν. In latino. A ciascuno fare gli convene secondo la sua natura. c. 17; N. vii., recto and verso (ed. 1499); Popelin's tr., i. 356–7.

F.R. v. 37 (38).—Il residuo dil spectatissimo pavimento tra lorificio puteale & il peristylio, era di mirabile emblemature, di minutali, di tassellutato di fini petre circinantesi. Del suo colore & specie luno alla linea del altro. Erano dui di rubente diaspro, di varie macole gratis simamente perfuso. Dui di lytharmeno de scintule doro piu pusilli, de atomi rutilanti disseminato. Dui di diaspro verde, de vene calcedonice varicato cum rubente macule e giale. Dui di Achates, de fili lactei confusamente undiculato. Dui ultimamente de limpidissimo calcedonico. E per langustia delle linee verso la cisterna similmente decrescavano le figure circulare.

Sotto el concamerato erano nel solistimo Asaroto di vermiculato emblemate, fogliamento, animali, & fiori tessellulati di minutissimi corpusculi di recisamenti lapidei diligentemente tessellati depicto e coaequatissimamente perfricati, o vero scalpturati. Quale arte non hebbe nel parvimentare Zenodoro in pergamo, Ne tale fue il lithostrato in praeneste nel delubro dilla fortuna. c. 17; N. v. recto (ed. 1499); Popelin, i. 351.

F.R. v. 40 (41).—Nella parte mediana della clausura della intrinseca summitate della excelsa cupula . . . . & degli extremi della bucca usciva uno condulo, dalquale innexa una faberrima innodatura perpendicula discendeva, suspensa sopra el puteale orificio.

Questa innodatuura de perfecto oro, nella inferiora extremitate finiva in uno anello. . . . Et nel labio resupino di circuitione de un cubito per diametro havea appacte quatro armille o vero fibule. Nelle quale harpavano quatro uncini. Dagli quali invinculate quatro catene pendevano. E queste etiam tenendo rapivano una circulare lamina in plano aequalmente sospesa. N. iii., verso.

. . . . . .

Nel plano della rotonditate antedicta nel mediano era circularmente aperta, & dapossa per diametro allibella da una damigella allaltra hiavano quatro rotonde aperture, meno di circuitione de dui palmi, In queste quadrini bucce pendevano quatro vacue pile. . . . Lequale lampadule de pretiosa petra furano excavate, opera incomparabile, Una de balasso, Laltra do saphyro, La tertia de smaragdo, La ultima de Topasio. (Popelin, i. 348): N. iiii. recto.

La maiore lampade, come de sopra e dicto, era spherica de mundissimo crystallo. . . . Laquale verso lorificio haveva quatro ansulette, iustamente distribute in quatro locatione, per lequale concatenata pendeva la bucca di sembracio aperta, Et in questa bucca era intromissa un altro vaso urinaceo o vero di forma cucurbitacea similmente di crystallo purissimo.

Il quale tanto regularmente intromissa pendeva, che nel centro el lume dalla lampa ardeva. Poscia tutto el corpo della maiore lampada era completo de aqua ardente cinque fiate reiterata al stillamento. Perche lo effecto suspicare me fece Imperoche tutto el sphaerico corpo ardere simulava, per essere locato el lychno nel mediano puncto. E per questo el viso habilmente non potevasi in quello firmare, come malamente nel sole, Essendo la materia di mira perspicuitate & de factione subtile.

Non meno el liquore inconsumptibile era limpidissimo nel cucurbitaceo fundo per questa dimonstratione. Et similmente de tale liquore le quatro superiore ardevano. Ove reflectavano gli vari coloramenti delle preciose petre nella maiore lampada, & la maiore in quelle, Cum in constante splendore vacilante per tutto il Sacrato Templo. Et per el nitore speculare degli tersissime marmori, che nel aere tale Iris el Sole dopo la piogia non depinge. Ma sopra tutto miravegliosa cosa questo all intuito se ripraesentava, Imperoche lartifice scalptore perspicuamente havea incircuito excavato sopra la corpulentia della crystallea lampada de opera cataglypha o vero lacunata una promptissima pugna de infantuli sopra gli strumosi et praepeti Delphine aequitanti, Cum le caude inspiratise cum multiplici et dissimili effecti et fantulinacei conati. Non altramente che si la natura ficto havesse, Et non excavate appariscano ma di sublevata opera, Et si factamente expresse che lintento degli mei occhii via da tanto delectabile objecto della comitante Nympha violentavano. Et el vacilamento de lume pareva dare moto alla scalptura. N. iiii. recto and verso; c. 17; (Popelin i., p. 348–50.)

F.R. v. 41 (42).—In questo loco at etiam di questo ammirando fonte la novitate et excellentia mirando.

Il quale nel mediostimo di questo inhumano aedificamento divinamente constructo et expresso per questo modo. . . . de forma extrinseca heptagono & della interstitia rotunda. Cum lambiente cimasula et socco & arulette et undiculatione fabrefacte et ordinariamente supposite alle base, sopra il mediano puncto degli anguli, di quale per ciascuno era supra astructa una enthesiata, overo ventriculata columna in numero septe cum summa exquisitura turbinate. . . . . .

. . . Et questa per medio dille due prime correspondeva, perche omni figura dispare angulare Uno angulo obvia nel mediano dell intercalato di dui. Dunque il circulo obducto del suo diametro semisse, ivi uno triangulo aequilatero constituito & poscia da centro una linea nel medio dilla linea sopra la circumferentia adjacente deducta, tanto e la septenaria divisione dilla dicta circulare figura.

(Translation. And this (column) was to be seen between the two first, because in every figure of an odd number of angles, one angle always is opposite to the middle of the line that joins the two other angles. Wherefore, in drawing a circle with half of its diameter one describes an equilateral triangle, and then from the centre of the circle a line drawn to the middle of the line where it touches the circumference gives the seventh part of the aforesaid circular figure.

N.B. This is true of a *hexagon* (cf. Euclid v. 15) but not of a *heptagon*).

Dille quale correspondevano aequale ex adverso dell ingresso. . . Una dille quale tornatile columne, alla dextera parte cyanaea perfulgente di finissimo sapphyro & della sinistra vernava virente smaragdo di praestantissimo colore piu lucentissimo che gli affixe per gli occhii al Leone al tumulo di Hermia regulo—c. 23: Popelin ii. 242–4; Y. viii. folio.

l'agate du roi Pyrrhus sur laquelle se trouvaient naturellement empreintes les neuf Muses et au milieu d'elles Apollon qui les conduisait. c. 14; Popelin i. p. 269.

Proximo ad questa sequiva una columna di petra turchinia di venusto Ceruleo coloratissima, cum la virtute gratiosamente donata. Et quantũque caeca, Niente di meno illustrissima & specularmẽte ꝑfulgeva. Contigua alla sapphyrica columna assideva una pretiosa di petra caeca etiam di jucundissimo colore, quale il Meliloto & di lustro quale lo iterlucido fioreo dil vatrachio. Adhaeriva a ꝙsta una di Iaspide dicolore hyalino laltra di topatio fulgurante colore aureo. La septima sola singularmente era hexagonia di limpidissimo berillo indico de oleaco nitore incõtrario gli objecti reddendo. [*Et questa per medio*, &c. as above, follows *here* in the original].

Le base gli capitelli il trabe Phrygio & coronice extavano di mundissimo oro [of gold purer than that produced by the Tagus in Hesperia, by the Po in Latium, the Hebrus in Thrace, the Pactolus in Asia, the Ganges in India. (*Hypner.* c. 22. Popelin's tr. ii. 152)]. Gli archi cum tutto il solido tra una colũna & laltra era della subacta petra di una delle colũne per ordine ambiente, cioe di saphyro verso il smaragdo & il smaragdo verso la turchinia et cusi subsequentemente tutto larcuato era mirabilmente constructo.

Negli anguli dilla corona sopra la viva & centrica linèa perpendiculare di qualũque substituta columna, una Aruletta et di supra excitata una imagine di planita cum il suo appropriato attributo promineva. La sua grandecia dal tertio dilla subjecta columna exacta symmetricamente di purissimo oro. Nel fronte anteriore alla dextera il falcifero Saturno assideva, Et alla sinistra la noctiluca cynthia per ordine incominciando dal primo circinanti terminavano ad Solene. Sotto agli quali nel zoophoro in circuito cum maximo exquisito di artificio elegantamente celati vedevasi gli duodeci signi zodiaci, cum le superiore impressione & charactere cum eximia scalptura expressi.

Il culmo poscia di questo mirabilissimo fonte & tectorio fulgeva di una insolente cupula di optimo & disvenato crystallo mundissimo & perspicuo. Ne tale vidi Xenocrates. . . . sencia rubigine & scabricie, sencia nube maculosa, Ne centrosale, ne alcuno capillamento vedevasi. Ma puro praestante & asyntheto, incincta di una sublata operatura—c. 23; Y. viii. verso (Popelin ii. p. 245–6).

Gli quali spatii cum commensa distributione et aequale partitione mirai spectatissamente depicto de vermiculata tessellatura la proprietate di ciascuno Mense del año cum el suo effecto et de sopra el Zodiaco occurrente cum el sole operante, Et a quella della Luna gli Schematismi, Et essa edita tra gli menstrui nova cornicula, dividua et praetumida, Et el suo circuito, per el quale gli mense se includeno, Et gli anfracti del sole indagante, Le brume and el solstitio, circuiendo, & della nocte & del giorno la vicissitudine, Et la quadrifaria comotione degli tempi, Et la natura delle fixe et errante stelle, cum la sua efficaccia, Suspicai che tale arte fusse quivi ordinata dal nobilissimo mathematico Petosiris o vero da Necepso—M. viii. verso (Popelin i. p. 338).

Cette coupole était d'une corpulence excellente et d'un tour parfait. A son sommet aminci etait fixé, prodige merveilleux, une fulgurante escarboucle monté en or, de forme ovale et de la grosseur d'un oeuf d'autruche—Y. viii. verso. Popelin ii. p. 246.

'Pearls such as Cleopatra did not possess, so as to dissolve them in a drink.'—Popelin i. 235.

'Her sacred majestie having put off her robe so gorgeous as Lolia wife to Paulus Aemilius never saw in her husbandes tryumphes.'—c. 9: Popelin i. 167; Lang p. 124

F.R. v. 43 (44) Popelin says in his preface p. cxlviii. that Colonna gives the rites as absolutely as if he had the Θεσμοθετικά βιβλία or *rituales libri* of the Etruscans before him.

Non posso un quantulo lasciarmi suadere, che tali riti, ceremonie sacrifici, da Numa Pompilio, ne a Caerise di Thuscia. Ne unque in Hetruria ne del sancto Iudaeo fusseron ritrovati. Ne cũ tanta religiosa observãtia et ordine litavano & adolevano li Memphitici Vati ad Api in aegypto nel Nilo la patera

aurea imergēdo. Ne ancora cū tanto religiosissimo venerato in la citate di Rhānis di Euboia fue culta Ramnusia. ne Iove Anxuro cū tale superstitione fue culto, Ne quelli che a Faronia afflati tali riti ritrovarono caminando sencia offensione sopra gli carboni accensi.—c. 18 ; O. v. recto ; Popelin ii. p. 5.

Questo sacro Templo dunque per architectonica arte rotundo constructo, & dentro della quadrangulare figura nella aequata Area solertemente exacto. Et quāta trovasse la diametrale linea, tanta rende la sua celsitudine.—M. vii. recto.

These passages have clearly supplied considerable material for some of the chapters of the 'Fifth Book,' and in so doing give reason for believing that those chapters at least are the work of Rabelais.

With regard to the other part of the book, I am more and more inclined to the opinion of M. Marty-Laveaux, 'that it is composed of passages written by Rabelais at various times and laid aside by him for various reasons, found among his papers after his death, and clumsily put together, with some interpolations.'

To speak in detail of some parts. It has always struck me that the first eight chapters must have been written while the impression of the Roman *curia* was fresh on the writer, and this is supported by some points which I have nowhere seen noticed. In c. 3 it is asserted that two Popejays were at one time produced in nature, and that this caused a general hubbub 2,760 moons ago. If this be taken to signify the time of the transfer of the Papal seat to Avignon 230 years ($230 \times 12 = 2760$) after 1309 A.D. would make the date of this passage 1539. Again in c. 8, the Pope is said to be 'accompanied by two little Cardinjays.' These may well refer to the two nephews of Paul III. mentioned in Letter III. (§15) to the Bishop of Maillezais. I quite agree with Mr. Tilley in considering the passage in c. 4 better than the rest (except perhaps 'the Apologue of the Ass and the Charger'), and written by Rabelais, especially as the passage describing the retreat of the birds into the Convent seems to be derived from Corn. Agrippa *de vanitate scientiarum* c. 62 (*De sectis monasticis*), a chapter which has supplied matter in iii. 21 and iv. 46. For all that, I would not necessarily abjudicate the other chapters, after seeing how several parts in *Pantagruel* and in the beginning of the Fourth Book have been transformed by their author in later editions. Indeed it has sometimes occurred to me that some parts of the Prologue to the Fifth Book may have been originally a draft for part of the Prologue to the Third Book, and simply thrown aside, to be furbished up after Rabelais' death as the Prologue to the Fifth Book.

As to the 9th Chapter (*The Island of Tools*), I am inclined to be more charitable than formerly. It may be a sketch thrown off for future development, taken from c. 24 of *Le disciple de Pantagruel*, which has supplied some of the groundwork for *Bringuenarilles* in iv. 17 and 44, and for the *Andouilles* in iv. 39–42.

The greater part of c. 10 (*The Island of Sharping*) seems to be the work of Rabelais when not at his best, and has for its sources favourite authors of his, Lucian and Plutarch.

The chapters (11–15) on Grippeminaud and the Law-cats I cannot think of as not in the main written by Rabelais, though it must be conceded that there are some weak passages in them. The inspiration of them, I believe, to be Marot's *Enfer*, the reputation of First President Lizet, and the arrest and trial of Baldus before the Podestà in the 3rd and 4th Macaronics of Merlin Cocai. There are passages and ideas derived from some of the old sources, and, considered as unfinished work, it seems to me good.

Chapter 16 (*The Island of the Apedefts*) may have been written by Rabelais about the time of his visit to Paris with the Seigneur de Langey in 1541–2, as giving his impression of the *Chambre des Comptes*, and with no intention of finding a place for it in his book. A minute account of the institution and development of this Chamber and of its officers is given by Pasquier (*Recherches de la France*, ii. 5) who was made *Conseiller* and *Avocat* in 1589. This serves as a useful commentary on this chapter. I am more inclined than I formerly was to admit it to have been written by Rabelais.

There is very little to recommend c. 16 (M.-L.) (*Comme nous passames Outre*), but the singular fact that the heading of the chapter contains an intimation that Panurge narrowly escaped death, which is not carried out or accounted for in any way, makes it difficult to see how a forger would let slip such an opening for his art, and not to believe that Rabelais' chapter, rough and unfinished as it is, was inserted with the rest, especially as it carries on the *passez outre* of Grippeminaud in c. 13.

Chapters 17–24, from the stranding of the ship to the end of the Chess Tourney, I feel much indisposed to reject. They contain a few difficulties, it is true, which may be looked upon as interpolations—especially the passage concerning Scaliger, and a

number of the Hebrew or pseudo-Hebrew names of the Queen's officers—but the sources of the many sayings scattered freely throughout are sources often used by Rabelais, especially the *Adagia* of Erasmus, from which he borrows so much in his other books (excepting *Pantagruel*), and the idea throughout seems so clearly to have been taken from Queen *Telosia* in the *Hypnerotomachia* that I cannot see my way to denying the authorship of Rabelais.

Of chapter 25 (*The Island of Odes*) I have already spoken. Chapters 26–28 (*The Island of Sandals*) and 33* (*How the Lady Lanterns were served at supper*) I am only too willing to give up.

Chapters 29–30 have their main idea from c. 10 of the *Hypnerotomachia* and the details from Caelius Rhodiginus (a pet author) and many travellers and writers on natural history, as well as *Morgante Maggiore*; they seem to me to have been written in Rome (1549–50) at the same time with iv. 64 (*the chapter on Serpents*, etc.) as referring mostly to the same authorities; just as *Pant.* c. 30 must have been written at or about the same time as the fifth chapter of the *Pantagrueline Prognostication*, employing, as it does, so large a number of the same out-of-the-way words.

The chapters on Lantern-land and the Temple of the Holy Bottle will, I imagine, be generally accepted by those who allow the authenticity of any part of the Fifth Book, but I incline to believe that they must have been written before the Fourth Book, possibly between 1537 and 1540, before Rabelais entered the service of the Seigneur de Langey, because of the references to Chinon, which are so peculiarly characteristic of the *Gargantua*, and because the writer must have been in possession at that time of a copy of the *Hypnerotomachia Poliphili*, of which I find no trace save in the *Gargantua* and in the Fifth Book. The allusion in the note to 'Hieroglyphics, etc.' in the *Briefve declaration* on iv. 25 may be looked upon as a passing recollection. Although it does not emerge till the Fourth Book, the scheme of the story describing a succession of islands, as being derived from the *Vera historia*, may well have been in the author's mind after the 32nd chapter of *Pantagruel*, the frame-work of which is palpably derived from Lucian (*Ver. hist.* i. 30–39).

Upon the whole, then, I would accept most of the Fifth Book as the work of Rabelais, in a more or less unfinished state, written at various times, but most of it before 1540, and thrown aside piece-meal, some parts definitely rejected and others with a view to possible future use. These chapters, found after his death by Jean Turquet, whoever he may be, or some one else, and put together with such ingenuity as he possessed, and with a few additions, were given to the world as the 'Fifth and last book of the heroic deeds and sayings of the noble Pantagruel.'

W. F. Smith.

THE BIBLIOGRAPHY OF AUSIAS MARCH.

In the second number of the *Modern Language Quarterly* appeared an interesting article by Mr. Edward Hailstone upon the old Valencian poet Ausias March, at the end of which was printed a brief bibliographical note. As the details contained in this note are very scanty, I have compiled, for the benefit of such as may be attracted by Mr. Hailstone's article to the study of this little-known poet, a trial list of the editions of his works, some of which are exceedingly rare. This list, so far as I am aware, is the first attempt of its kind, and is consequently no doubt incomplete. I need hardly say that I shall welcome any additional information which may be forthcoming from readers of the *Modern Quarterly* in order that any deficiencies in the list may be supplied.[1]

1. Las Obras del famosissimo Philosofo y Poeta Mossen Osias Marco cavallero Valẽciano de nacion Catalan traduzidas por Don Baltasar de Romani y divididas en quatro Canticas: es a saber: Cantica de Amor, Cantica Moral, Cãtica de

[1] I may take this opportunity of acknowledging my obligations to Dr. Richard Garnett, of the British Museum; Mr. E. W. B. Nicholson, of the Bodleian Library at Oxford; Mr. F. Jenkinson, of the Cambridge University Library; MM. Gaston Raynaud and H. Omont, of the Bibliothèque Nationale at Paris; and Señor M. Tamayo y Baus, of the Biblioteca Nacional at Madrid; who have courteously supplied me with information regarding the editions of Ausias March in their respective libraries.

Muerte, y Cantica Spiritual. Derigidas al excelentissimo señor el duque de Calabria.

Valencia, Juan Navarro. March 10, MDXXXIX (1539) fol. (in Gothic letter).

[Salvá [1], No. 766 = Heredia [2]; No. 1830; Brunet; copies in the British Museum, and the Biblioteca Nacional at Madrid.

Editio princeps of a portion (rather more than one-third) of the works, accompanied by a line for line translation in Castillian. Brunet, repeating a statement of Rodriguez in his *Biblioteca Valentina* (Valencia, 1747), which had been copied by Jimeno in his *Escritores Valencianos* (Valencia, 1747-9), and by Cerdá in the notes to his edition (1802) of the *Diana* of Gil Polo, observes that two editions of this book were issued by the same printer in the same year. The earlier of these, he says, is in Gothic letter, while the second issue is in Roman letter. This statement, which is adopted by Fayos y Antony in the preface to his edition of Ausias March (Barcelona, 1884), is contested by Salvá. Brunet's note is as follows:—

'Il y a deux éditions, également rares, de ce livre, données par le même imprimeur et la même année; elles renferment, l'une et l'autre, le texte limousin, avec la traduction castillane, faite ligne pour ligne, mais sans observation du mètre, d'une partie des poésies d'Ausias March. La première de ces éditions est en lettres gothiques, et datée du 10 mars. La seconde, dont nous avons donné le titre ci-dessus, est en caractères romains; elle a été vendue 80 fr. Gohier.'

Salvá disbelieves in the existence of this second edition, firstly because of the extreme improbability of Navarro's printing the work twice in the same year in different types, secondly because out of the large number of books printed by Navarro, he had not seen a single one in Roman letter. He further points out that Brunet is mistaken in stating that the Gohier copy was in Roman letter, it having figured in the Salvá catalogue of 1843 (Paris), where it is distinctly stated to have been in Gothic letter.]

2. Les Obres de Mossen Avsias March. Ab vna declaratio en los marges de algvns vocables scvrs.

Barcelona, Carles Amoros. Dec. 22, MDXLIII (1543). 4to.

[Salvá, No. 767 = Heredia, No. 1831; Brunet; copies in the British Museum, the Bibliothèque Nationale at Paris, and the Biblioteca Nacional at Madrid. (Title reproduced in the Heredia catalogue.)

Editio Princeps of the complete works in the original Valencian.]

3. Les Obres del valeros y extrenv cavaller vigil y elegantissim poeta Ausias March. Nouament reuistes y estampades ab gran cura y diligencia. Posades totes les declarasions dels vocables scurs molt largamēt en la taula.

Barcelona, Carles Amoros. Dec. 22, MDXXXXV (1545). 8vo.

[Salvá, No. 768 = Heredia, No. 1832; Brunet; copies in the British Museum, the Bodleian, the Bibliothèque Nationale at Paris, and the Biblioteca Nacional at Madrid. (Arrangement of title reproduced by Salvá.)

A reprint, in smaller format, of the foregoing, the glossarial notes being placed together in a table instead of on the margins as in the edition of 1543.]

4. Las Obras del famosissimo philosofo y poeta mossen Osias Marco . . . traduzidos (*sic*) por don Baltasar di Romani.

Sevilla, Joā Canalla. MDLIII (1553). 8vo.

[Unknown to Salvá and to Brunet, and not represented in the Heredia collection; a copy in the Biblioteca Nacional at Madrid.

Apparently a reprint of the edition printed at Valencia in 1539 by Navarro (No. 1).]

5. Las Obras del poeta Mosen Ausias March, corregidas de los errores q̃ tenian. Sale con ellas el vocabulario de los vocablos en ellas contenidos.

Valladolid, Sebastian Martinez. Feb. 20, 1555. 8vo.

[Salvá, No. 769 = Heredia, No. 1833 (and 5531); Brunet; copies in the British Museum, the Cambridge University Library, the Bibliothèque Nationale at Paris, and the Biblioteca Nacional at Madrid.]

6. Primera Parte de las Obras del excellentissimo Poëta y Philosopho mossen Ausias March, cauallero Valenciano. Traduzidas de lengua Lemosina en Castellano por Iorge de Montemayor, y dirigidas al muy magnifico señor mossen Simon Ros.

Undated (circ. 1560) [Valencia, Juan Mey]. 8vo.

[1] *Catálogo de la Biblioteca de Salvá.* Valencia, 1872.

[2] *Catalogue de la Bibliothèque de M. Ricardo Heredia, Comte de Benahavis.* Deuxième Partie. Paris, 1892. The whole of Salvá's collection was acquired by M. Heredia.

[Salvá, No. 771 = Heredia, No. 1835. An exceedingly rare book, unknown to Brunet and the Spanish bibliographers. Salvá supposes it to be the *editio princeps* of Montemayor's translation. He gives good reasons for believing that it was printed by Juan Mey at Valencia in or before 1560.]

7. Les Obres del valeros cavaller y elegantissim poeta Ausias March: Ara nouament ab molta diligẽcia reuistes y ordenades y de molt cãts aumẽtades.
Barcelona, Claudi Bornat. 1560. 8vo.

[Salvá, No. 770 = Heredia, No. 1834 (and 5532); Brunet; copies in the British Museum, and Biblioteca Nacional at Madrid. (Printer's mark reproduced by Salvá.)

Generally held to be the most correct, as well as the most complete of the editions of Ausias March. Salvá, however, while admitting its superiority in point of correctness, points out that the Valladolid edition of 1555 (No. 5) comprises everything which is included in this edition, and contains further a bibliographical notice of Ausias March, besides the vocabulary of Juan de Resa.]

8. Las Obras del excelẽtissimo poeta mossen Ausias March, cauallero Valenciano. Traduzidas de lengua Lemosina en Castellano por Iorge de Montemayor. Dirigidas al illustrissimo señor Don Juan Ximenez de Vrrea.
Çaragoça, Viuda de Bartholomé de Nagera. 1562. 8vo.

[Not in Salvá, who, however, mentions it in a note to his No. 771 (No. 6 above); Brunet (*Supplément*); copies in the British Museum, and Biblioteca Nacional at Madrid.

Contains an addition with the title *Siguense tres cãticas... traducidas por D. Baltazar de Romani.*

There appear to have been two issues of the Saragossa edition. Brunet (in the *Manuel*) mentions one with the date *Zaragoza, Pedro de Naxera*, 1562. The editors of the *Supplément* who mention the edition registered above, regard the entry in the *Manuel* as inexact. Salvá, however, in a note to his No. 772 (No. 9 below), speaks of an edition mentioned by Jimeno and Cerdá, which bears the date *Zaragoza, Bartolomé y Pedro de Najera*, 1562. This would doubtless be the earlier of the two issues, the second being issued with the name of Bartolomé de Najera's widow, who continued her husband's business, among the books published by her being an edition of Montemayor's *Diana* (Saragossa, 1570).]

9. Las Obras del Excelentissimo poeta Ausias March, Cavallero Valenciano. Traduzidas de lengua Lemosina en Castellano por el excelente Poeta Jorge de Monte Mayor. Agora de nuevo corregido y emendado en esta segunda impression.
Madrid, Francisco Sanchez, 1579. 8vo.

[Salvá, No. 772 = Heredia, No. 1836; Brunet; copies in the British Museum, the Bibliothèque Nationale at Paris, and the Biblioteca Nacional at Madrid.

Apparently a reprint of the preceding with the addition of the second part (beginning at fol. 133) with the title *Seguiense tres cãticas, es a saber cantica moral, cantica de muerte, y cantica spiritual. Compuestas por el excelentissimo poeta Mossen Ausias March, Cauallero Valẽciano. Traduzidas por Don Balthasar de Romani. Dirigidas al excelentissimo Señor el Duque de Calabria.* On a leaf at the end of the volume (which is missing in the British Museum copy) is the date 1578.]

10. Ausias March, Obras de aquest poéta publicadas, tenint al devant las edicions de 1543, 1545, 1555 y 1560, per Francesch Pelayo Briz, acompanyadas de la vita del poeta, éscrita per Diego de Fuentes, de una mostra de la traducció castellana que d'elles féu lo poéta Jordi de Montemayor, y del Vocabulari que, para aclarcir lo original, publicá Joan de Ressa.
Barcelona, E. Ferrando Roca. 1864. 4to.

[Salvá, No. 770 (note); copy in the British Museum.

Salvá is of opinion that, in spite of the statement on the title-page, only the editions of Valladolid of 1555 (No. 5) and of Barcelona of 1560 (No. 7) were utilised for this edition.]

11. Obras del Poeta Valencia Ausias March publicadas tenint al devant las edicions de 1539, 1545, 1555 y 1560, per Francesch Fayos y Antony. Acompanyadas d'un prólech.
Barcelona, Joan Roca y Bros. 1884. 8vo.

[Copy in the British Museum. The *Prólech*, which consists of 19 pp., contains a brief account of the life and works of Ausias March, and a few summary notes upon the various editions and translations

of his poems. In addition to the translations by Baltasar de Romaní and Jordi de Montemayor mentioned in the above list (see Nos. 1, 4, 6, 8, 9, 10), Señor Fayos y Antony mentions three others, viz. one (in Latin elegiacs) by Vicente Mariner, which was printed at Tournay in 1633 by Lluis Pillhet (see Ticknor, *History of Spanish Literature*, vol. i. p. 304, note), one by Joan Pujol (of Mataró near Barcelona), and the third by Arcis Aranayo y Onyate (of Valencia). According to Ticknor (*loc. cit.*) this last, which is complete, has never been published. Ticknor mentions also an Italian translation, which, however, he was unable to identify.]

12. Les Obres del valeros Cavaller y elegantíssim Poeta Ausias March. Ara novament ab molta diligencia revistes y ordenades segons les més correctes edicions antigues.

Barcelona, F. Giró. 1888. 12mo.

[Only 500 copies printed. At the end is the following colophon :—'A immortalitat del facundo Ausías March y á honor de la antiga llengua catalana, fou acabada d'estampar la present obra, á despeses de N'Antoni Bulbena y Tusell, en la ciutat de Barcelona. Diada del gloriós cavaller Sant Jordi, patró de Catalunya. Any M.DCCC. lxxxviii.']

The authorities for the life of Ausias March, as given by Ticknor (vol. i. p. 302, note), are Jimeno, *Escritores de Valencia* (Tom. i. p. 41), with Fuster's continuation (Tom. i. pp. 12, 15, 24), and the notes of Cerdá y Rico to the *Diana* of Gil Polo (1802, pp. 290, 293, 486). Ticknor also refers to the *Anales de la Corona de Aragon* (Lib. xvii. cap. 24) of Jerónimo Zurita, and the *Españoles Célebres* (Tom. i. 1807) of Manuel José Quintana; and for bibliographical details to Rodriguez' *Biblioteca Valentina* already quoted (see above, note to No. 1).

PAGET TOYNBEE.

[Add to the above list *Rom.* xvii. (1888), p. 186 ff., and Rubió y Ors, *Ausias March y su Época*, Barcelona, 1862.—ED.]

REVIEWS

J.-J. Jusserand. Shakespeare en France sous l'Ancien régime. Paris, Armand Colin & Cie. 1898. 8°. pp. 389.

ABOUT thirty years after Shakespeare's death, in 1645, J. Blaeu, in his *Théâtre du Monde*, has nothing more to tell about Stratford-on-Avon than that it is a 'petit lieu marchand assez agréable mais qui doit toute sa gloire à deux de ses nourrissons: à savoir Jehan de Stratford, archevèque de Cantorbéry, qui y bâtit un temple, et à Hugues de Clopton, juge à Londres, qui jeta sur l'Avone, avec grands frais, un pont de quatorze arches.' He (and France in general) knows nothing as yet of Stratford's greatest son. One century later, a complete change has taken place. The article in the *Encyclopédie* on Stratford (1765) consists of five columns entirely devoted to Shakespeare, who is called a 'génie sublime, le plus grand qu'on connaisse dans la poésie dramatique.'

'Les causes de ce changement, les péripéties qui l'amenèrent, les querelles qui l'accompagnèrent et auxquelles prirent part les plus illustres lettrés de France et d'Angleterre' are the subject of the present work, which appeared for the first time in an abridged form in *Cosmopolis* (1896–7), and which will interest English and French readers alike.

Opportunities were not wanting for Shakespeare's contemporaries in France and England to see and understand one another: Englishmen and Frenchmen, ambassadors, students, poets, scholars, travellers, often crossed the Channel. But the effect of their intercourse on literature was one-sided. French literature (Marot, Du Bellay, Montaigne, Rabelais, Ronsard, Du Bartas, Desportes), became known and was imitated in England, but English literature in the proper sense (not including Latin works by English authors) remained unknown in France. The French regarded Italian and Spanish as the only important foreign languages, and believed that in England every man of mark spoke either Latin or French. In consequence the foreign influences that are traceable in the French Renaissance drama are Italian and Spanish, not English (CHAPTER I.).

The efforts of the 'indépendants' among the French dramatists of the early seventeenth century (Hardy, Schélandre, La Calprenède), whose works, though bearing a certain resemblance to the English drama, yet remained entirely free from English influence, finally succumbed to the tendency of the French towards order, regularity, centralisation in art no less than in government, which manifested itself with growing force in the reigns of Louis XIII. and Louis XIV. Corneille had to submit to it. The taste of the public became more and more exacting and inclined even to find fault with certain traces of poetical freedom in Racine and Molière. The Italian and Spanish language and literature continued in the seventeenth century to enjoy the favour which France had accorded to them since the Renaissance. Yet, after the restoration, Frenchmen who travelled or stayed in England also learned to judge more fairly this country, its literature and stage. Translations from English began to appear (Hall's Characters, Bacon's Essays, Sir Philip Sidney's *Arcadia*), literary journals paid some attention to England, the first adaptations to the French stage of English plays (Otway's *Venice Preserved* and Vanbrugh's *The Provoked Wife*) were acted, the second folio edition of Shakespeare's works found a place in Louis XIV.'s library, and the librarian remarked on a slip 'Ce poète anglois a l'imagination assés belle, il pense naturellement, il s'exprime avec finesse; mais ces belles qualitez sont obscurcies par les ordures qu'il mêle dans ses Comédies.' Shakespeare's name is also at least mentioned in two French books of the seventeenth century (Baillet's *Jugements des Savants*, 1685-6, and a translation from English, *Les œuvres mêlées de monsieur le chevalier Temple* (1693) (CHAPTER II.).

In the first half of the eighteenth century we find France on the way towards anglomania. Journals dealing with English literature, translations from English

(Addison, Milton, Defoe, Swift, the *Spectator*, the *Tatler*, Pope, Richardson, Fielding), and works in which English influence is visible (Marivaux's *Spectateur Français* and Destouches's plays) become more numerous, the English theatre and Shakespeare are discussed by critics friendly disposed, though not blind to their 'irrégularités barbares' (Prévost, Voltaire, Riccoboni, Le Blanc), and La Place publishes the first (partial) translation of Shakespeare with an ingenious and almost prophetic *Discours sur le Théâtre Anglais*. Timid attempts are even made (by Voltaire in *Brutus*, *Éryphile*, *Sémiramis*, by Hénault in *François II. roi de France*) to reform French dramatic art in some points after the model of Shakespeare (CHAPTER III.).

After 1750 anglomania reaches its height in France. The French affect English manners and fashions; numerous French men of letters visit England; English poems (Young's *Nights*, Ossian), are received with enthusiastic admiration; 'pour les romans,' says Collé (1763), 's'ils ne sont pas traduits de l'anglais, on ne les lit pas;' English authors (Hume) and actors (Garrick) who come to Paris are welcomed with open arms; 'Britannic' reviews are founded. Under these circumstances, and aided by the echo in France of the Shakespeare jubilee celebrated at Stratford, Shakespeare's fame grows rapidly. Notices of him appear in journals, in the *Encyclopédie* and the works of critics; Diderot (1776) calls him a 'colosse gothique, mais entre les jambes duquel nous passerions tous;' Le Tourneur begins to publish (1776) a translation of his works with an enthusiastic preface, in which he and his collaborators say: 'Jamais homme de génie ne pénétra plus avant dans l'abîme du cœur humain et ne fit mieux parler aux passions le langage de la nature. Fécond comme elle-même, il prodigua à tous ses personnages cette étonnante variété de caractères qu'elle dispense aux individus qu'elle crée . . . . Shakespeare peut paraître avec confiance dans la patrie des Corneille, des Racine et des Molière, et demander aux Français le tribut de gloire que chaque peuple doit au génie et qu'il eût reçu de ces trois grands hommes s'il en eût été connu.' This growing enthusiasm for Shakespeare alarms Voltaire, and is the cause of his famous war against the English poet and his admirers. Fearing for the laurels of Racine and Corneille and evidently still more for his own he writes with undisguised irritation essays and letters to check the threatening success of Le Tourneur's translation. The victory seems to be won by Voltaire on the 25th of August, 1776, when d'Alembert, the secretary of the French Academy, reads, before the Immortals and a large audience a letter of Voltaire exposing to ridicule Shakespeare and his interpreter, Le Tourneur: 'Figurez-vous, messieurs, Louis XIV. dans sa galerie de Versailles entouré de sa cour brillante; un Gille, couvert de lambeaux, perce la foule des héros, des grands hommes et des beautés qui composent cette cour; il leur propose de quitter Corneille, Racine et Molière pour un saltimbanque qui a des saillies heureuses et qui fait des contorsions; comment croyez-vous qu'il serait reçu?' Soon after a brilliant reception has been given to him and his tragedy *Irène* by the Parisian public in February, 1778, and flattering honours accorded by the French Academy to a second letter against Shakespeare and to its author, Voltaire dies (May, 1778), convinced no doubt of having triumphed over his great English rival. Yet the success of Le Tourneur's translation proves lasting, and the war between the adherents of Shakespeare and of Voltaire continues down to and even beyond the French Revolution.

In the mean time the last step that still remains to be made by France in the cause of Shakespeare has at length been made: his plays have been acted, and successfully acted, on the French stage (*Hamlet* adapted by Ducis, acted in Paris in 1769, *Romeo and Juliet* adapted by Chastellux, acted at the Château de la Chevrette, the property of M. and Madame d'Épinay, in 1770). But in spite of all the love of freedom and reform displayed in the writings of dramatic critics and theoreticians, no one, not even the Shakespeare enthusiast Ducis (who, by an irony of fate, becomes Voltaire's successor in the French Academy), ventures to show to the Parisian public the true Shakespeare. His plays are recast so as to conform to the rules of the unities, happy conclusions are substituted for tragic ones, though, in apparent contradiction to this, the sombre element of his plays is often emphasised, confidants and narratives are introduced in order that the amount of action on the stage may be diminished, and paraphrases take the place of the directness of Shakespeare's language.

The great revolution, which destroys the political fabric of the *ancien régime*, leaves the dramatic *ancien régime*, the rules of the classical French tragedy, intact, and the forerunner of Romanticism, Chateaubriand, judges Shakespeare even more severely than Voltaire has done. To him the moral influence of Shakespeare appears as pernicious as his literary influence. According to him a nation knowing the rules of art 'ne peut revenir aux monstres sans exposer ses mœurs. C'est en cela que le penchant pour Shakespeare est bien plus dangereux en France qu'en Angleterre. Chez les Anglais, il n'y a qu'ignorance; chez nous, il y a dépravation . . . . Le mauvais goût et le vice marchent presque toujours ensemble' (CHAPTER IV.).

In an epilogue of sixteen pages M. Jusserand briefly sketches the history of Shakespeare in France in the nineteenth century, a subject which we hope he will one day treat more fully in a sequel to the present work, and he sums up (p. 373): 'Quel est donc le résultat final de ces commotions, de ces révolutions et de ces guerres littéraires? Il n'est pas, au point de vue de l'action de Shakespeare, ce que certains symptômes pouvaient faire craindre et ce qu'annonçaient jadis maintes protestations irritées. Ce conquérant, ce nouvel "Attila," n'a asservi personne; il a aidé au contraire à une émancipation: digne par là de gratitude. Les révolutions auront beau se succéder, il restera toujours chez nous, en outre des autres éléments dont nous sommes formés, le fond latin; nous pourrons nous écarter de l'idéal classique, mais nous en resterons quand même plus rapprochés que les peuples du Nord, et c'est même, en partie, ce qui fait vis-à-vis d'eux notre originalité.'

As may be seen from the above summary, M. Jusserand's book contains more than its title promises. It gives us a full and vivid account of the opinions of France and England about one another and of the social and literary relations of the two countries from the sixteenth century down to the close of the eighteenth century. In the first two chapters we hear but little of Shakespeare; only the France of the eighteenth century has really known him. But those parts of the book which deal with Shakespeare only indirectly, or, if we may say so, negatively, are so attractively written and so full of information that we accept them as gratefully as those which bear more directly on the poet's fate and influence in France. M. Jusserand disposes of an extensive and minute knowledge of English and French literature, and he has spared no pains to gather from the most varied sources, historical and geographical works, memoirs and correspondences, accounts of travels, old guide-books, grammars, dictionaries and journals—a wealth of material that is as entertaining as it is instructive. Here and there perhaps the anecdotic matter threatens to grow exuberant, and at the expense of the main subject; but as the anecdotes are good, who would regret this? The book is remarkably free from misprints, but the names of the composer and his adherents on p. 359 should be Gluck and Gluckistes instead of Glück and Glückistes.

E. Bz.

A History of Spanish Literature. By JAMES FITZMAURICE-KELLY. Short Histories of the Literatures of the World, V. London, Heinemann.

Don Quixote De La Mancha. Primera Edicíon del Texto restituído, Con Notas y una Introduccíon, por JAIME FITZMAURICE-KELLY y JUAN ORMSBY. London, Nutt.

MR. KELLY is literally steeped in Spanish literature and in all things relating to Spain. In this respect he

is certainly not surpassed by any Englishman—and we have a number of admirable Spanish scholars. His biography of Cervantes has obtained universal recognition, and these latest products of his labour cannot fail to enhance his reputation.

The new 'Spanish Literature' does not clash with any previous English book dealing with the same subject. Ticknor, with all his faults, must still be read by every serious student; while the admirable little manual which Mr. Butler Clarke wrote some few years ago was intended for quite a different audience. Here we have a work that is as much up-to-date as the latest numbers of the *Revue Hispanique*, *Romania*, *Zeitschrift*, etc., as the most recent researches of editors and literary historians, can make it. Mr. Kelly has apparently read not only everything worth reading in Spanish literature, but everything that has been written on it as well. His grasp of the subject is astounding, and we feel that he would have given us a veritable *magnum opus* if he had not been cramped by the conditions of the series in which his book takes so worthy a place. The bibliography which is intended, in a measure, to make up for the more or less 'popular' character of the text, and to enable the more earnest student to look up the best authorities, editions, etc., has been drawn up with great care, though we have noted a few omissions. Thus Prof. Baist's *Spanische Litteraturgeschichte* in Gröber's *Grundriss* may not be entirely worthy of his reputation, still it was deserving of mention. In the body of the book it is impossible not to admire the sanity of the great majority of Mr. Kelly's judgments and his brilliant and original way of expressing them. Some will probably cavil at our author's style, and say that it is not decorous enough for the literary historian. We are, it is true, now and again reminded in these critical paragraphs of the *Saturday Review*. Then, again, Mr. Kelly has a predilection for literary parallels, illustrations and anecdotes, something after the style of the *Daily News* literary leaders. At times this is overdone, as on p. 70, where Canning ('Matilda's lover'), Mr. Davidson, Mérimée and Heine are quoted in this way—the first-named being literally *dragged* in. The following passage may serve to illustrate this unacademic phase of Mr. Kelly's manner: it may be out of place, but no one can deny its cleverness. He is speaking of Lope's *Corona Trágica*:

> Lope has been absurdly censured for styling Queen Elizabeth a Jezebel and an Athaliah, and for regarding Mary as a Catholic martyr. This criticism implies a strange intellectual confusion; as though a veteran of the Armada could be expected to write in the spirit of a Clapham Evangelical! Religious squabbles apart, he had an old score to settle; for, '*Where are the galleons of Spain?*' was a question which troubled good Spaniards as much as it delighted Mr. Dobson.

Literary parallels are dangerous things, and we do not care for comparisons between Alfonso and Bacon, or between Hita and Chaucer. But little flaws of this nature are not sufficient to mar the whole picture, as is evidenced by this very case of the Archpriest, with whom Mr. Kelly is in thorough sympathy, and whom he has characterised in a masterly manner. The biographies are, as a general rule, touched in very happily, and with a due sense of proportion. Mr. Kelly appears to have made a special study of the fortunes of Spanish letters outside the peninsula, and his pages are studded with highly interesting data of this kind.[1] Of course he is not the first worker in this field. M. Farinelli has treated the question exhaustively for Germany, while M. Morel-Fatio's *L'Espagne en France* is a brilliant sketch. If only Mr. Kelly would give us a Spain in England! With regard to that most important point in the summing up of a literary historian's performance—the question of personal likes and dislikes, it may be said that, apart from the concluding chapter, and with one notable exception in the body of the book, Mr. Kelly has dispensed justice throughout with the greatest impartiality. The exception is Calderon, whom Mr. Kelly, following Menéndez y Pelayo (of whom he has an exalted opinion), and other modern critics, places below Lope de Vega. Here he is in opposition notably to the followers of the German Romantic school whom he treats with scant courtesy. Mr. Kelly has of course a perfect right to his opinion; but our point is that he has not stated Calderon's case with due regard to the fact that the author of *La Vida es Sueño* and numerous other masterpieces was infinitely Lope's superior, not only as a poet, but as a deep and earnest thinker. It would be unfair to blame Mr. Kelly for the chapter on contemporary Spanish literature, inasmuch as he shows that he is as sensible as any man can be of the absurdity of trying to treat the literary harvest of the day in an historical spirit. There is no objection to independent essays, so long as they do not pose as *history*. Here, of course, our author's prejudices play a large part, though it is perhaps scarcely correct to speak of prejudices in the case of one who must necessarily be groping his way in the dark. Some men are included whom other critics would probably have omitted without the faintest scruple. On the other hand we have what must appear to many as serious gaps: on what principle, for example, are Canovas, Galdós and Valdes boycotted? Then again some of the judgments are needlessly harsh, notably that on Echegaray, who is by no means a great playwright, but still something more than Mr. Kelly would have us believe. We do not wish to close our notice of this volume on a discordant note, and trust that we have said enough to show our recognition of Mr. Kelly's rare ability and thorough equipment as a literary historian.

The masterpiece of Cervantes has been appreciated at its full worth in England, ever since its first appearance. What other country can boast of so brilliant an offshoot of *Don Quixote* as *The Knight of the Burning Pestle*? Shelton's delightful version was followed by many others—Motteux, Jarvis, Smollett, Duffield, Ormsby, Watts. In 1781 was published Bowle's edition, which, with his letters to Percy (1777), forms so valuable a contribution to Cervantes literature. The late Mr. Ormsby, who took part in the labour of editing the first twenty-five chapters of the present edition, was a Spanish scholar of rare distinction, while Mr. Kelly, to whom has fallen the lion's share of the task, needs no further praise from us. We have no hesitation in saying that this edition of *Don Quixote* will earn him the gratitude of lovers of Cervantes all the world over. There can be no doubt that the edition is laid down on correct lines, being based, as far as possible, on the *editio princeps* of 1605. The idea appears simple enough, but, strange to say, it has never yet been consistently carried out. In his introduction Mr. Kelly shows at great length the superiority of the first over the second edition. Here we agree with him in all his conclusions, except in the case of the notorious passages in which are related the theft and recovery of Sancho's ass[2];

[1] As our author makes some aim at completeness in this respect, we may note that Uhland should have been mentioned in reference to Macías, Longfellow's *Spanish Student* among the works due to Cervantes' *Gitanilla*, and Schopenhauer as a translator of Gracian's *Oráculo Manual*.

[2] Mr. Kelly is of opinion that both these episodes are interpolations by another hand, but we cannot help thinking that the second passage, at any rate, is from Cervantes' pen. Referring back to it in the second part (chap. 4) he specially says, *No está en eso el yerro*. In the same passage Cervantes considers it very likely that the confusion in the narrative of the theft (which should in any case, we think, be placed in chapter 25, after the word *Amadís*, as Hartzenbusch suggested) was due to *descuido del impresor*; and later on (ii. 27) he speaks even more emphatically of the *culpa de los impresores*, and of the many people *que atribuían á poca memoria del autor la falta de emprenta*. An interpolation by another writer cannot properly be called either a *descuido* or a *falta de emprenta*. Nor do we think that Cervantes would have gone out of his way to spare the feelings of his publisher or printer, if either of them had been guilty of such an interpolation: his treatment of Avellaneda was far from gentle. The whole idea of the theft of the ass was probably an afterthought suggested by the incidental mention of Brunello's theft of Sacripante's steed Frontino (which is related by Boiardo ii. 5, and alluded to by Ariosto xxvii. 72). We may therefore assume that Cervantes wrote these two passages out separately, on loose sheets, which would account for their accidental omission in the first edition.—Our main reason for being sceptical with

these should be considered independently, and not as having any bearing on the value of the two editions. Mr. Kelly is at great pains to refute the ridiculous theory that Cervantes had a hand in the edition of 1608: his arguments appear to be conclusive. He may therefore be congratulated on having made out an entirely satisfactory case for the supremacy and superiority of the *editio princeps*. The *apparatus criticus* is admirably complete—perhaps, indeed, a little too full: thus we would gladly have spared some of the wild conjectures contained in the two Hartzenbusch editions. The text has been jealously guarded from needless emendations: in cases where a new reading was absolutely called for, Mr. Kelly has invariably made a wise choice. In minor points, as in the matter of punctuation and accents, he has also done good work; readers will be specially thankful for the division of the dialogues into paragraphs. Less happy, we think, was the idea of modernising the orthography throughout, save in the speeches of Don Quixote and in the passages where Cervantes parodies the old books of chivalry: as well might an editor of the *Canterbury Tales* retain the old spelling only in the case of the *Tale of Sir Thopas*.

We sincerely hope that this luxurious *texto restituido* will soon be followed by a less costly reprint. A useful feature would be the inclusion of brief notes, explaining the somewhat numerous allusions, etc. If these could be written in French, which is still the most universally known of European languages, they would afford welcome aid to students of Spanish in all countries, and to readers of Cervantes in Spain itself. Such an edition would be sure of a large circulation, and would thus, in a measure, recoup Mr. Nutt, whose enterprise and disinterestedness in issuing these magnificent volumes are no less to be commended than the beautiful printing of Messrs. Constable, and than Mr. Kelly's loving care and thorough scholarship.

H. Oelsner.

Cent mots nouveaux ne figurant pas dans les Dictionnaires de Langue ou d'Argot français. Modernismes en -isme et en -iste relevés par Carl Wahlund. Large 8°. Uppsala, Almqvist & Wiksells Boktryckeri-Aktiebolag, 1898. pp. 36.

Professor Wahlund's collection of modernisms in *-isme* and *-iste* is not only of linguistic, but also of historical interest, for, as he says, quoting the late A. Darmesteter, (p. 8) 'chacun de ces mots nouveaux n'est que le signe et le produit d'un fait nouveau; c'est le retentissement de l'histoire dans la langue'.

After a retrospect on the history of the derivatives in *-isme* and *-iste*, of which Sachs-Villatte's Dictionary and Supplement register the respectable number of about 2,300, the author gives a gleaning of 100 or (if we take into account the postscript on p. 36) 101 words of this kind which have been created during the last twenty years and are not yet registered in any dictionary. 'On trouvera d'abord ici de ces mots éphémères qui naissent d'un caprice instantané, pour n'y plus survivre, puis de ces noms nouveaux mis en circulation par la mode et appelés à vivre (selon l'expression d'A. Darmesteter) "ce que vivent les modes, l'espace d'une saison." On y trouvera encore, à côté de ces créations fugitives, certaines expressions un peu moins passagères, dues à une actualité quelconque, mais qui tôt ou tard disparaîtront à leur tour avec le souvenir de la circonstance qui les a fait naître. En dernier lieu, il s'y rencontrera aussi, par bonheur, plus d'un néologisme que n'a pas créé le seul désir inquiet de *nouvellisme* d'*autrechosisme*, d'*inéditisme*, mais bien un besoin réel, comme c'est le cas, p. ex., pour la plupart des nouveaux termes scientifiques' (p. 10).

Among these neologisms, which the author has carefully classified and for which he gives, in every case, a reference, we note a large number of words derived from proper nouns and geographical names. The following are derivatives from English words: *bossisme, jingoïsme, jingoïste, tammaniste, cookiste, irvinguiste, wordsworthisme*, and *cornemusiste*, though derived from a French word, has at least been coined in honour of a Briton, Piper Findlater of the Gordon Highlanders. How many of these neologisms will survive? Let us hope that the following ugly words at least will not:—*bovomobilisme, décentralisationnisme, demi-amateurisme, je m'en fiche-isme, peintre-bataliste, véritiste*.

We heartily wish a successful progress to the *Studier i modern språkvetenskap utg. af Nyfilologiska Sällskapet i Stockholm*, which are so well inaugurated by Professor Wahlund's pamphlet.

E. Bz.

Dott. Alfonso Lazzari, Ugolino e Michele Verino. Studii biografici e critici. Contributo alla storia dell' umanesimo in Firenze. Torino. Libreria Carlo Clausen. 1897 8°. Pp. 228.

In the introduction of this important contribution to the history of humanism Dr. Lazzari gives us a short general account of Latin poetry in Italy in the first half of the fifteenth century, its characteristics, and chief representatives, and its brilliant further growth, especially at Naples, Ferrara, and Florence. Here Cristoforo Landini and Angelo Poliziano are by far the most striking among the humanist poets, yet Ugolino Verino certainly deserves at least a higher rank than has been hitherto assigned to him.

Modern historians of humanism do not mention his name at all, and also in the earlier writers on Italian literary history we find but little information about him. A few poems of his were printed in the seventeenth and eighteenth centuries, and not very long ago (1887) Gherardi published in his *Nuovi documenti e studii intorno a Girolamo Savonarola* some documents throwing light on his life. The principal sources of information about him, however, are those on which Dr. L. has based his work: a hitherto unknown manuscript biography by Lorenzo Bartolozzi da Figline (written perhaps in the beginning of the seventeenth century) and the manuscripts of Ugolino's own works mostly unpublished and preserved in Florentine libraries.

The old and noble family from which the poet descended changed their original name Broccoli into Vieri after a certain Ulivieri or Vieri. Later on Ugolino latinised his name and called himself Ugolinus Verinus. He was born in January, 1438, studied law and was instructed in rhetoric and poetry by Cristoforo Landini, the famous commentator of the *Divina Commedia*, who imparted his love of Dante to his pupils (*Explicuit nobis obscura volumina Banthis*). Ugolino's first literary attempts were commentaries on Juvenal, Horace and Terence, and a volume of satires, which on account of their biting personal allusions he never published (Chapter I.)

Between 1458 and 1460 he wrote *Flametta*, a book of tender elegies inspired by love, beginning happily, but ending in disappointment. These elegies, in which the influence of Ovid and of Landini's *Xandra* is traceable, but which nevertheless, according to Dr. L., possess the

regard to the earlier passage, is the fact that it contains no mention of the *manner* in which the theft was committed: Cervantes says (ii. 27) that all the details are missing, and lays stress not only on the *quando* but also on the *como*. If we adopt this view, that Cervantes is responsible only for the episode of the recovery of the ass, we may take it that the original first passage was inadvertently lost, and that the publisher suppressed the necessary sequel to it (written for chap. 30) till he was able to make good the earlier omission by himself interpolating the episode in chap. 23 of the second edition. [Sterne was a great admirer of Cervantes, so the following passage might almost be taken as additional evidence in favour of this theory: 'The man seemed to lament it (*i.e.* the dead ass) much, and it instantly brought into my mind Sancho's lamentation for his: *but he did it with more true touches of nature*']

charm of originality and sincerity, gained for the poet both praise and envy. Even in his youth he was admitted to the selected society assembled round the three patrons of learning and poetry of the Medicean house, Cosimo, Giovanni and Piero il Gottoso (CHAPTER II.)

In 1464 Ugolino began to exercise the profession of a notary. In the same year Cosimo il Vecchio died, and our poet wrote on this occasion an *Eulogium in funere clarissimi viri Cosmi Medicis*. Some years later, in 1468 or 1469, he contributed to a collective work in honour of Cosimo his poem *Paradisus*, a vision in Dante's manner, which gave him an opportunity of praising the members of the Medicean family. The influence of Dante is visible in the general plan of this poem, in its episodes and in the description of the forest where the great men of antiquity are assembled. But Ugolino also imitated classical poets: the celestial royal palace is a reminiscence of the royal palace of the sun-god in Ovid's *Metamorphoses*, and the account of the heavenly garden reminds us of Virgil's Elysian Fields. Dr. L. dwells more particularly on an episode of the *Paradisus* in which the poet meets with and is addressed by Plato, to define his relation to the Florentine Platonic Academy. He is no doubt right in concluding that Ugolino was a Platonician, but that, in contrast with the essentially pagan Marsilio Ficino, he remained at heart a sincere christian, and that probably for this reason he later on withdrew from Ficino's band (CHAPTER III.).

In 1483 Ugolino applied in vain for a high post in the Florentine magistracy: the post was given to one whom he regarded as inferior to himself. Here Dr. L. appropriately discusses the question why Lorenzo il Magnifico showed neither on this nor on other occasions signs of his favour to Ugolino, who had dedicated to him his *Flametta* and *Paradisus*, who was even on intimate terms with him, and whose merit was doubtless much greater than that of a host of would-be poets enjoying the protection of Lorenzo, Dr. L. finds the explanation of this strange fact in Lorenzo's selfishness. He only rewarded adulators and men who could be useful to him in personal or political affairs. Moreover, Lorenzo being an epicurean could hardly sympathise with Ugolino's austerity. It must have been a consolation for the disappointed poet to be in the following year elected Notaio maggiore degli Atti della Camera. His professional duties did not take up all his time, and he found leisure enough to give private instruction in poetry and rhetoric to a small number of pupils. To these belonged his son Michele, Piero Ridolfi, who became later on Lorenzo il Magnifico's son-in-law, probably also Lorenzo's two sons, Piero and Giovanni, the latter better known as pope Leo X. (CHAPTER IV.).

In March, 1484, Ugolino seems to have brought to a close his *Epigrammata*, a collection of poems in elegiac metre on various, but mainly religious and philosophical subjects, which, preceded by a *Triumphus et vita Mathyae regis admiranda versu heroico percursa*, he sent to the generous patron of art and learning Matthias Corvinus, King of Hungary, but by a curious accident the king's reward seems never to have come into the hands of the unfortunate poet (CHAPTER V.).

Dr. L. here inserts as an episode in Ugolino's life the short, but brilliant career of his only son Michele. Michele Verino's life has been often, but nearly always very inaccurately told. The only reliable sources for his biography are his two books of Latin epistles preserved in the Laurentian Library, and, besides, twenty-seven letters dictated by Ugolino to a pupil of his as an exercise in translation. Michele was born in 1469. Though weak in health, he had learned by his tenth year to write Latin with elegance and taste. He then zealously studied poetry, rhetoric, Greek, Aristotle, and geometry. As a writer of Latin prose he imitated the style of Pliny's letters; in poetry he had a predilection for the concise, terse and elegant distich. He died, as it seems, of consumption, before having completed his eighteenth year, in 1487. The bizarre extreme remedy which doctors suggested he would not use. *Sola Venus*, says Poliziano, *poterat lento succurrere morbo, Ne se pollueret maluit ille mori*. His premature death was universally mourned, and we still possess epitaphs and elegies on him by Poliziano, Pontano, Landini and others.

In 1488 Ugolino published in print Michele's distichs, and collected in two books about one hundred epistles of his, which he copied himself and dedicated to the deceased's intimate friend, Piero Ridolfi. Michele's distichs, mostly religious, exhibit but little originality: their ideas are taken from Greek and Latin philosophers, from the Bible, especially Solomon, also from his father's poems; yet they were often printed and even used as a school-book. Dr. L. enumerates twenty editions of them (the last one being published in 1658), apart from various collections in which they have been embodied, and two French translations (CHAPTER VI.).

In 1488 Ugolino composed and dedicated to two nuns *Della vera felicità christiana e vita contemplativa*, the only writing in the vulgar tongue that we have of him (another, a *Vita di S. Chiara*, being lost), which was followed three years later by a Latin poem of very similar contents, *Carmen de Christianae Religionis ac Vitae Monasticae foelicitate*. In an introductory letter accompanying the *Carmen*, Ugolino regards it as the object of poetry to praise God and the saints, and severely censures those poets who abhor as barbarous what is christian. '*O impudentiam singularem! Jovem quam Christum, tyrsum quam crucem, Junonem et Bacchum quam Mariam et Johannem malunt nominare.*' A remarkable utterance from the mouth of a humanist Savonarola, to whose adherents Ugolino had belonged since 1490, and to whom he had dedicated the *Carmen*, dedicated to him in return his *Apologeticus de ratione poeticae artis*.

The year 1492 is marked by two important events, the death of Lorenzo il Magnifico, which Ugolino commemorated in a not preserved epicedion, and the conquest of Granada by Ferdinand the Catholic, which inspired him to write a short epic poem *De Saracenae Bethidos gloriosa expugnatione* in two books. In the second book, which contains an account of the festivities given to celebrate the wedding of Isabel, Ferdinand's daughter, with the Portuguese prince Alfonso, there occurs a description of a bull-fight, a specimen of which the curious reader will find on p. 150 of Dr. L.'s book. The poem is followed by a congratulation on Ferdinand's escape from an attempt made on his life by a Moor (CHAPTER VII.).

Ugolino's chief work is the *Carlias*, the only true epic that the Florentine humanist school has produced and altogether, in Dr. L.'s opinion, one of the most perfect of the fifteenth century. It was, according to the poet's own words, undertaken at the wish of the Florentine citizens and of Louis XI., king of France, who was a fervent admirer of Charlemagne. Bartolozzi says that it was begun when Ugolino was twenty-nine years old (i.e. in 1467), and Dr. L. agrees with him on p. 76, but on p. 158 he prefers another date (either 1468 or 1469). It was finished in 1480, but the poet spent many years in revising, polishing, altering and amplifying this work, by which he hoped to become immortal:

> *Sim nunc obscurus, sat erit si funere clarus,*
> *incipiatque meum nomen ab exequiis:*
> *occidet invidia et iusti reddentur honores,*
> *detraxit vivo quos mihi livor edax.*

He submitted it to many competent critics, Cristoforo Landini, Angelo Poliziano, Pontano, and others, who all or nearly all praised it. He could not, however, make up his mind to publish it till 1493, when he caused a splendidly got up copy to be presented to Charles VIII. of France, who he hoped would accept his dedication. But he had chosen a peculiarly unfavourable moment. What answer he really received we do not know, but so much is certain that he had finally to ask that the manuscript might be restored to

him. The first four books of the *Carlias* deal with Charles's deeds in the Orient, books 5 to 8 with his journey through the three realms of the other world, books 9 to 15 with his wars in Italy. On its way home from the East, Charles's fleet is driven by a storm to the shores of Epirus, to whose king Justinus he tells his exploits in Asia and Egypt. Obeying the admonition of his father Pepin, who appears to him in a dream, Charles enters on Christmas day into a forest, and there meets the Titanic virgin, Astraea, by whom he is conducted into the other world. In this part of his poem Ugolino often simply paraphrases Dante. In the description of Hell he follows him with but slight modifications. This is, e.g., the inscription above the gate of Hell:

> *Tartaream hac itur tenebrosi Ditis ad urbem,*
> *hac ad perpetuos itur sine fine dolores;*
> *ne reditum hinc speres, qui limina nostra subisti;*
> *me nihil ante fuit, lector, mortale creatum:*
> *sic lex Inferni aeternum durabit in aevum.*

Ugolino also adopts at least the general outlines of Dante's *Purgatory*, though he often departs from him in details. Having reached the Elysian Fields on the summit of the Mount of Purgatory, Charles is left alone by Astraea, whereupon by the divine will he ascends to the Moon, Mercury, Venus and the Sun. Here he is overwhelmed by the dazzling light, but the Seraph Raphael supports him and conducts him further. In his account of the Empyreum, Ugolino entirely deviates from Dante, and follows the same plan which he had already adopted in his early poem *Paradisus*. Charles then returns to Justinus' court, leaves Epirus and lands in Italy. Encouraged by his arrival, Tuscany and Romagna rise against the Lombard king Desiderius, who is vanquished by Charles and the Italians. Also the Libyan king Agolant, who lands in South Italy with a large army, is beaten by the Franks under Roland at Cannae, and a fleet under Hasdrubal sent by the Spanish king Marsilius is defeated by a Christian fleet. Desiderius receives further help, but in vain. His troops are again routed, and he is himself made prisoner. Charles now turns towards the South, he stays at Florence, which he enlarges and fortifies with new walls and which henceforward changes its name Fluentia into Florentia. The poem concludes with Charlemagne's return to his residence at Aix-la-Chapelle.

The *Carlias* exhibits a curious mixture of classical with medieval chivalrous elements. It is evidently constructed after the plan of the *Aeneid*, and its episodes, battles and characters strongly remind us of those of Homer and Virgil. Apart from the imitation of Dante, the medieval element is represented by incidents such as Charles's deeds in the Holy Land and the battle of Roland against Agolant, which are borrowed from the epics and prose romances of the Carlovingian cycle.

Between 1480 and 1487 falls the composition of the poem usually called *De illustratione Urbis Florentiae*, which treats in three books of the history of Florence down to 1487, of the Florentines famous in art, literature, politics and war, and of the noblest Florentine families and their origin. A second redaction of this poem — for Ugolino recast and amplified it like the *Carlias*—was not completed before 1507. The literary value of the work, which has been several times edited, is but slight, but the second book contains important opinions about contemporary literary men and artists, and the third book shows on the part of the poet great familiarity with the history of Florentine families (CHAPTER VIII.).

In 1490 he began a poem *De Fastis*, which is lost, though Bartolozzi still possessed seven books of it. At the same time he continued writing *Sylvae*, poems in praise of saints and martyrs, the earliest of which go perhaps back as far as 1480. In 1509 there existed already thirteen books of *Sylvae*, and as a fragmentary autograph MS. proves, he wrote at least nineteen books of them.

When in 1498 Savonarola was thrown into prison, Ugolino addressed to the Signoria of Florence a violent *Invective* against him, which surprises us rather painfully, though Dr. L. points out circumstances which help us to understand it. It was apparently written under the deep impression which had been caused by the apocryphal confessions of Savonarola forged and published by the Signoria, confessions which could not but discredit Savonarola even in the eyes of his adherents. Also Savonarola's open rebellion against the pope must have prejudiced Ugolino against the daring monk. Notwithstanding his *Invective* Ugolino was, like most of Savonarola's followers, punished for having, in 1497, signed a petition to the pope that the ecclesiastical censure pronounced on him might be withdrawn: he lost his office for a period of two years.

As his greatest work after the *Carlias* Ugolino regarded his *Vetus et Novum Testamentum* (written from about 1497 to 1507), which is only preserved in a fragmentary condition. It is only a poetical paraphrase of the Holy Scriptures, abridged or expanded in some parts, and, in some books of prophets, accompanied by a catholic commentary.

A small poem in eight books *De vitiis et virtutibus et de Religione Christiana et de vera beatitudine*, composed in 1506, and moral odes and hymns written about the same time seem to be lost.

In 1513 Giovanni de' Medici was elected pope and assumed as such the name Leo X. Ugolino, who had been his master, hoping to find in him the long awaited Maecenas dedicated to him all the religious works he had composed in the last twenty years together with a *libellus supplicativus*, in which he recommended himself to his liberality and requested him—but, alas, in vain—to have his *Vetus et Novum Testamentum* published. When, in November, 1515, Leo X. came to Florence, Ugolino had to pronounce an address to him. A few hours later his neck appears to have been paralysed by an apoplectic stroke (*nervus in collo sese contraxit*, says Bartolozzi), and he died after a long illness in May, 1516.

Ugolino was a simple and modest man, free from ambition, a warm patriot, an able and high-minded teacher who aimed at cultivating his pupils' intellects and hearts alike. For more than fifty years he devoted himself indefatigably to poetry, as to the objects of which he held ideal views, and his zeal seemed to double as his age advanced. In prose he wrote orations, a volume of letters, and treatises *De regimine principis ac Familiae* and *De contemnenda morte*. To the number of his lost works we have to add some which are mentioned by Bartolozzi: *Eulogies* on several citizens, a poem in elegiac metre entitled *Simonetta*, and a *Catalogus Pontificum*.

Though his style is not free from flaws, Ugolino Vieri deserves by the originality and loftiness of his ideas a prominent place among the Florentine humanists, in Dr. L.'s opinion, immediately after Cristoforo Landini and Angelo Poliziano (CHAPTER IX.).

An Appendix to Dr. L.'s book contains a pedigree of the Vieri family, which became extinct in 1726, and several texts illustrating the biographies of Ugolino and Michele Verino, among others Landini's Eulogy on Michele.

A chronological table of facts and an alphabetical index would have been useful additions to the book, whose merit is not appreciably diminished by a few slips (such as the contradiction between pp. 76 and 158, which we are not the first to point out). Students of humanism and Italian literature will be sincerely grateful to Dr. Lazzari for his successful endeavours to put in their proper light the lives and works of so important and in some ways so original a writer as Ugolino Verino, and of a person so attractive and deserving of sympathy as his son Michele.

E. Bz.

DANTE LITERATURE.[1]

Catalogue of the Dante Collection presented to the Cornell University Library by Willard Fiske. Compiled by THEODORE W. KOCH. Part I. Dante's Works. Ithaca, New York. 1898. 4to. pp. iv+91. (Privately printed at the University Press, Cambridge, Mass., U.S.A.)

THE first part of what promises to be a complete bibliography of Dante literature, the value of which to the Dante student can hardly be overrated. The present instalment is devoted to editions of Dante's works in the original, together with the numerous translations in various languages. The lists of these latter are somewhat curious, including as they do versions of the *Divina Commedia* in Polish, Hungarian, Russian, Sanskrit, and even Volapük! The collection contains a goodly array of rarities, including ten of the scarce *quattrocento* editions of the *Commedia* (the *editio princeps* among them), the *editio princeps* of the *Convivio* (1490), and the exceedingly rare *editio princeps* of the *Quaestio de Aqua et Terra*, of which only five other copies are known to exist. Corbinelli's edition of the *De Vulgari Eloquentia* (1577) is lacking, as it is from the British Museum catalogue, though the Bodleian possesses a copy.

Iconografia Dantesca: le Rappresentazioni Figurative della Divina Commedia. Per il dottore LUDOVICO VOLKMANN. Edizione Italiana a cura di G. LOCELLA. Firenze-Venezia, Olschki. 1898. Sm. fol. pp. xix+166. 12 lire 50c.

An Italian translation of Dr. Volkmann's *Iconografia Dantesca*, which is designed as a companion and supplement to Colomb de Batines' well-known *Bibliografia Dantesca*. The book contains a number of well-executed reproductions of illustrations to the *Divina Commedia*, including drawings of Botticelli and of Blake. Its value is enhanced by the addition of several exhaustive indices.

Dante Georgico; Saggio di Gastone di Mirafiore. Con prefazione di ORAZIO BACCI. Firenze, Barbèra. 1898. Sm. fol. pp. xiii+176. 5 fr.

An interesting and useful account, with synoptical tables, indices, and cross-references, of the animals, plants, and natural phenomena mentioned in the works of Dante. We have noticed a few omissions in the course of turning over the pages, such, for instance, as the mention of the brachet and greyhound in the first book of the *Convivio* (i. 12, 66-7) and of the vine in the fourth book of the same treatise (iv. 24, 108-12). So far as we have been able to test them, the references are very exact, a point of importance in a work of this kind.

Sixteenth Annual Report of the Cambridge (U.S.A.) Dante Society. Boston, Mass., Ginn and Company. 1897. 8vo. pp. xviii+82.

This Report, which bears date, May 18, 1897, is much belated, being a year behind its due time. It contains, besides the usual official statement and account, two accompanying papers which give it a permanent value. The first of these is a detailed collation by Mr. Paget Toynbee of the text of the *De Vulgari Eloquentia* as emended by Prof. Pio Rajna with that of the Oxford Dante. It appears from this collation that the emendations introduced by Prof. Pio Rajna, some of which are of the highest importance, number several hundreds. The large majority of these will undoubtedly be accepted as final by Dante critics. The second paper, by Mr. T. W. Koch, comprises a bibliographical list of the additions to the Dante Collection in the Harvard University Library for the years 1896 and 1897. Both these papers should be of considerable service to Dante students.

Dante. La Vita Nuova. Traduction accompagnée de commentaires. Par MAX DURAND-FARDEL. Paris, Fasquelle. 1898. 12mo. pp. 218. 3fr. 50c.

M. Q. '98, No. 391.

M. Durand-Fardel is one of the few of our neighbours across the Channel who occupy themselves with the works of Dante, and this book is a welcome proof that an interest in the Florentine poet is at last being aroused in France. It is disappointing, however, to find that M. D.-F.'s studies are very superficial. For instance, a chapter is devoted to the structure of the *Vita Nuova*, but not a word is said as to the peculiar grouping of the poems contained in it, to which Prof. Norton drew attention many years ago, and which undoubtedly has a special significance. Again, in chapter 30 of the work the reading *Italia* is adopted without any comment instead of *Arabia*, which is accepted by nearly everyone who has examined the question, and which is almost certainly correct. The translation, which is free, runs easily, and is on the whole fairly faithful. Some of the substitutions seem uncalled for. It is not easy, for example, to see what is gained by rendering Dante's periphrasis for the mouth ('ove si ministra lo nutrimento nostro') by 'là où s'articule la parole.' Another needless change is the separation of Dante's comments on the various poems from the text itself, and their relegation to the appendix which contains the notes. However, if M. Durand-Fardel succeeds in interesting his fellow-countrymen in Dante and his writings he will have done good service, for it is time that France contributed something to the studies and researches which are being so profitably carried on in Italy and England, Germany and America.

Dal Secolo e dal Poema di Dante. Altri ritrattie studi di ISIDORE DEL LUNGO. Bologna, Zanichelli. 1898. Cr. 8vo. pp. viii+542. L. 5.

This volume forms the sequel to Prof. Del Lungo's *Dante ne' Tempi di Dante* published ten years ago, and, like its predecessor, contains a collection of essays, for the most part reprinted from periodicals, upon subjects connected with Dante and his works. The contents of the present volume are as follows:—*Il disdegno di Guido; Una vendetta in Firenze; La figurazione Storica del Medio Evo italiano nel poema di Dante; Dante nel suo poema; Alla vita civile di Dante e di Dino; Il volgar fiorentino nel poema di Dante.* The essays are, as is usual with Prof. Del Lungo, illustrated with a wealth of notes and original documents, which render them indispensable to the serious student of Dante. The value of the book is much increased for the purposes of reference by the addition of an index of persons and notable matters which covers both volumes.

Dante in Frankreich bis zum Ende des XVIII Jahrhunderts. Von H. OELSNER, Ph.D., M.A. Berlin, Ebering. 1898. 8vo. pp. 106.

Dr. Oelsner has here made an attempt to collect together all the references to Dante in French literature from the date of the poet's death down to the end of the last century. Two of Dante's most ardent admirers in France were the poetess Christine de Pisan, the daughter of Charles V.'s astrologer, and Marguerite de Navarre, the sister of Francis I., both of whom were evidently well acquainted with the *Divina Commedia*. Voltaire's blighting criticisms upon the poet and his poem are well known, and it seems almost as if their effect had not yet worn off, to judge by the almost total neglect of Dante in France at the present day. Dr. Oelsner's essay forms an interesting chapter of literary history, and, being provided with an excellent index, will doubtless prove of considerable value to the Dante student as well as to the historian.

[1] For the following reviews we are indebted to Mr. Paget Toynbee; they were inadvertently omitted from the Bibliographical List in the last number.

OBSERVATIONS.

ANGLO-FRENCH SPELLING IN 'OLD ENGLISH HOMILIES.'

I HAVE already noted, in the *Modern Quarterly*, the chief characteristics of English as spelt by Anglo-French scribes, chiefly in the thirteenth century.

It is surprising that such peculiarities have not attracted more attention. I take up, for example, Dr. Morris's edition of the *Old English Homilies, First Series*, published for the Early English Text Society in 1868. There is a Grammatical Introduction occupying more than fifty pages, in which the most minute particulars are noted with respect to the grammar; yet there is hardly a word to be found that relates to the very peculiar spelling. Almost the only casual reference to this is in the following note. '*Present Tense*—The 1st pers. sing. ends in *-e*, the 2nd in *-est* (*-ast*), the 3rd in *-eth* (*-ath*, *-et*). The plural 1st, 2nd, 3rd ends in *-eth* (*-ath*,*-et*), or in *e* when the pronoun *follows* the verb.'

This may be taken to mean that the termination *-eth* is frequently replaced by *-et*. But we are not told why.

The fact is that the A.-F. scribe could not fairly sound the *-eth*; so he honestly replaces it by *-et*, the sound which, in his *own* pronunciation, most nearly approached it. Let us glance, for a moment, at the text.

The first 217 pages are printed from the Lambeth MS. no. 487, which was obviously written by an Anglo-French scribe, as it presents a large number of the characteristics which I have already shewn to be the *special* marks of A.-F. spelling. Take, for instance, the very simple case of writing *-et* for *-eth*. I open the book at p. 5, and note all the examples which I can there find. They are these:—*cumet* for *cumeth* (cometh); *bitacnet* for *bitacneth* (betokeneth); *hi-heret* for *i-hereth* (ye hear); *nabbet* for *nabbeth* (they have not); *cwed* for *queth* (quoth); *makiet* (make ye); *tacnet* (betokeneth). Here are *seven* examples on one page.

We might perhaps suppose that, in the course of time, the scribe would become more alive to the true pronunciation and somewhat less confident of his own ability to reproduce it. This is largely the case. At p. 215 I find no examples at all of the substitution of *-et* for final *-eth*; but the *-th* occurs correctly in *nine* cases. Here then we have yet one more characteristic of the A.-F. scribe, viz. that his spelling gradually becomes *more English* as he goes along; which is precisely what we should expect.

Another question of much interest remains. If, at p. 215, the scribe has acquired the sound of final *-eth*, what marks of his Norman origin are still left upon this page? Does he still betray himself to the careful reader? The answer is, yes!

Passing over his treatment of vowel-sounds (though the importance of this is obvious), let us look at his treatment of consonantal symbols.

As to these, I note the following.

1. He has *dauith* for *David*. Whether this is due to pronunciation or to mistake, I will not now stop to enquire.

2. He has *haweth* for *haveth*, which in the very same line is written *haueth*. The English scribe writes *u* for the sound of *v* between two vowels, but he does not write *w* for the same. Perhaps this fact throws a new and clear light upon the fondness for this symbol in the Scottish MSS. of the fifteenth century. For the handwriting of these MSS. has a remarkably French appearance.

3. He retains his mistaken ideas as to the use and abuse of the initial aspirate. On this p. 215 we find both *helles* for *elles* (else); and *hende* for *ende* (end).

4. He trills his *r* manfully; hence he has *thurh* for *thurh* (through).

5. But he cannot catch hold of the guttural *gh* in the final group *ght*. In trying to write *nought*, he twice writes *nout*, and once writes *nowitht*, which perhaps ought to be read as *nowicht*.

6. He treats *ce* as *se*, which is purely French. Wishing to represent *miltse* (mercy, mildness), he not only uses *ce* for *se*, but drops the *t*; hence he uses the form *milce*. And instead of *blessien*, he writes *blescien*.

7. He knew he *ought* to have sounded that *t* in *miltse*; for, in the last line, he makes amends by writing *milzful*. Here is the true Norman *z*, with the value of *ts*, as in the modern English *assets*.

From this investigation it appears that, even on the last page but one of his work, the scribe has betrayed his origin in at least *ten* places (not counting *dauith*) in his treatment of consonants. Near the beginning of the work, his characteristics are far more numerous. In the treatment of consonants alone, it is below the mark to say that we ought to modify the spelling in fifteen places on every page, on the average; that is, that in the course of the first 200 pages, we have at least *three thousand* examples of mistaken spelling. Now surely this is a fact of the highest importance for the study of Middle English; because we ought to modify these spellings so as to bring them into line with Middle-English pronunciation, *before* we apply any grammatical tests at all! The wisdom of doing this is all the greater, because, now that we know how to do it, it can very easily be done.

Just to shew how any one who is not in the secret can be deceived as to the sense of a sentence, I take the following clause from p. 5.

'Leoue brothre and sustre, ye hi hered hu mochel edmodnesce ure drihten dude for us.'

This Dr. Morris translates by:—'Dear brethren and sisters, ye *have heard* how much humility our Lord exhibited for us.'

The mistake is obvious, now that we have the key, and is easily rectified. The two words *hi hered* are really *one* word. The *hi* stands for *i* (A.-S. *ge-*, prefix), owing to the fondness of the scribe for writing an initial *h* in impossible places; and *hered* stands for *hereth*, as in many hundred other places. Thus the mysterious *hi-hered* is merely a playful way of writing *i-hereth*, which means 'hear,' and is the 2nd person plural of the *present*, not of the *past* indicative.

I think I have said enough to prove that a large number of our thirteenth-century texts will have to be re-read and reconsidered, in the new and clear light in which it is now possible to regard them.

I reserve for another occasion the consideration of some of the vowel-sounds. So far, I think all scholars will easily follow and admit my reading of the consonants. But my reading of the vowel-sounds may tend to discussion. Some of my views on this subject may seem quite heterodox.

WALTER W. SKEAT.

CORRESPONDENCE.

TO THE EDITOR OF "THE MODERN QUARTERLY OF LANGUAGE AND LITERATURE."

SIR,—In the *Athenaeum* of Nov. 12 Mr. Bourdillon published a number of observations on a review of his translation and edition of the *Aucassin* from the pen of Prof. Suchier. As the latter assures me that he does not intend replying to them himself, and as one of these statements (reproduced by Mr. Bourdillon from p. 167 of his book) most decidedly calls for remark, I feel I must say a few words in this place.

Mr. Bourdillon doubts whether any non-French scholar can edit an Old French text as well as, say, M. Gaston Paris. Personally, I hold that there are as many (or rather as few) non-Frenchmen capable of achieving such a task as there are Frenchmen: for, truth to tell, a man such as Gaston Paris is something of a *rara avis*. Still, it would be a bold thing to say that he has no peers, and a bolder still to make national restrictions in such a case. M. Gaston Paris himself evidently does not share Mr. Bourdillon's view, for he once wrote, in the introduction to the French translation of Prof. Tobler's *Versbau*—(and he is not in the habit of writing what he does not mean): 'M. Tobler n'est pas seulement un excellent connoisseur et appréciateur de notre langue et de notre littérature modernes: il est plus profondément versé que personne dans la connaissance de notre langue et de notre littérature du moyen âge.'

This is most distinctly not a personal matter, and Mr. Bourdillon showed very clearly, and in an admirable spirit, that he had no wish to make it personal. My only object in quoting the above passage is to lay down and to illustrate the principle that a non-French scholar, if he be sufficiently 'conscientious and painstaking' (and, above all, sufficiently *capable*), is perfectly well able to edit an Old French text. Surely there is abundant evidence to prove this. Every volume of *Romania* contains a number of favourable reviews of non-French editions of Old French texts. Of course there are unfavourable ones as well, but then that is not a question of nationality: that simply means that the editors of the texts in question were not sufficiently 'conscientious and painstaking,' or, mayhap, not sufficiently *capable*.

But why not look beyond Old French? Are not Delius' and Witte's contributions to the textual criticism of Shakespeare and Dante highly esteemed by the most inveterate specialist? Probably Mr. Bourdillon himself would not go so far as to say that the 'intuitive discernment' of a modern Greek must necessarily be 'worth more than the most laborious pains,' say, of Prof. Jebb in editing Sophocles.

I am, Sir,
Faithfully yours,
H. OELSNER.

November 22, 1898.

Modern Language Teaching

THE ANNUAL GENERAL MEETING OF THE MODERN LANGUAGE ASSOCIATION.

THE Annual General Meeting was held at Cambridge, on Thursday and Friday, December 22nd and 23rd, in the debating hall of the Union Society.

Thursday's proceedings commenced at 2.30 p.m., and the chair was occupied by the President, Mr. A. T. POLLARD, M.A., Headmaster of the City of London School.

The Hon. Secretary, Mr. W. G. LIPSCOMB, read his report, which was unanimously adopted. The report stated that since the last Annual Meeting there had been an increase of fifty-two members.

Mr. POLLARD then delivered

THE PRESIDENTIAL ADDRESS.

He said that he was no doubt honoured with his present position because he was known to hold a very sympathetic attitude towards the development of modern language teaching, and because he presided over a school which, during the last ten years, had taken considerable steps to give reality to that teaching, and to secure to modern languages their due place in English education. It seemed to him more natural that they should proceed in language teaching from the modern to the ancient. Many reasons based on abstract considerations might be advanced for this belief, but utility appealed to him as the strongest argument. He would not himself, however, argue for modern languages if he did not believe that they were calculated to give a thorough intellectual training. In the eyes of some, utility, or rather the suspicion of immediate utility, attached discredit to any subject available in the schoolroom. Why this discredit should attach to subjects which could be shown to develop the intelligence thoroughly and soundly, even if they were useful, would be inexplicable but for many years, perhaps centuries, of tradition. It was only because he thought that the teaching of modern languages did not sacrifice training to utility, either immediate or remote, that he strongly advocated for them a more conspicuous place in our educational systems.

French before Latin.

He would like to see the teaching of the classical languages put later in the school course. We should then have our boys educated through English only at first, then through English and one modern foreign language to begin with, which in one part of the country might be French, in another German. At a fairly late stage a bifurcation would take place. At present, quite early—that is, a few forms from the bottom—a bifurcation might be found separating schools into two parts, divorcing boys intended for various kinds of life from one another, to the great disadvantage of all. The unity of the school would be assured, boys would be brought up together, and there would exist between them a sort of kinship, bred of common studies during a large part of their school life. There would be the stimulus exerted by the classical boys which would be greatly to the advantage of the modern boys. There was another advantage in the system which had been indicated.

A Democratic Reform.

It partook of a national character and specially merited consideration at a time when the problem of secondary education seemed likely to come before Parliament. The State was forced to consider how boys of talent might pass from the public elementary school to the secondary school, whether first grade or second grade. Whenever this question came up, the great difficulty was found to be the dovetailing of the studies of the three sets of schools. This dovetailing could never be perfect, and, if only selected boys passed from one sort of

school to a higher, the fact that they were obviously above the average in intelligence would soon set right any slight want of completeness in the organisation of studies; but, if there were a sequence, more or less defined, of school subjects applied to first grade, second grade, and public elementary schools alike, the transfer of boys from school to school would be comparatively easy. Secondary education was far too complex a thing to be settled by any one nostrum whatever. Approximate solutions were all that was possible. Would-be educational legislators should rather suggest lines of organisation than prescribe formulæ. In the Blue-book of "Educational Reports," edited by Mr. M. E. Sadler, to whom they owed so much, there was an article by Mr. Sadler himself, narrating the development in Germany of views similar to, though not quite so advanced as, those which he (Mr. Pollard) had stated. It appeared that, in 1865, Ostendorf, the Headmaster of the *Realgymnasium* at Lippstadt, publicly declared that from year to year he was definitely inclining in favour of beginning the systematic study of foreign languages, not with Latin, but with some modern tongue, and that through this educational reform—in itself, as he thought, pedagogically wise—means might be found of unifying the earlier stages of secondary education.

Teachers—Natives or Foreigners?

It might be well to ask who should be the teachers of modern foreign languages. If there was any truth in the ascription of superior educative value to the classical languages, it might be inquired whether this superiority was really inherent and inseparable, or whether it did not largely arise from the way in which the teaching of those languages has been systematised as compared with that of modern languages. In many schools French and German were, or had been, committed to the care of Frenchmen and Germans. There was a strong tradition behind that system, and, no doubt, apart from tradition, it was capable of some defence. He must ask those foreigners who were present to excuse him for expressing his views somewhat plainly. They were only what they would hear from their own countrymen in their own countries in regard to the teaching of foreign languages. He did not deny that in England it was possible to find foreigners who were disciplinarians as well as linguists, or that it was possible to find foreigners who could appreciate English idiom and its difference from their own, or —but on this point he spoke with great diffidence—men whose accent had not at all deteriorated in their voluntary exile; but it might fairly be doubted whether in any considerable number of cases those characteristics were ever found together. He did not wish to minimise the value of a correct accent, but if they must be without something, if they must in some respect fall below perfection, surely what they could best afford to spare was absolute correctness of accent. In the schools at Frankfurt there was not a single foreigner teaching foreign languages. There was not even what we in our public schools called, with some slight suggestiveness, a modern master. The modern master in Germany was a master first and a modern master second, and in both capacities he was always a German, that is to say, he began in sympathy with his pupils. The German school, therefore, relied on the native German master, and in Germany the difficulty as to the highest stages of a foreign language was overcome rather ingeniously at the Universities. There they found an official subordinate to the professor, called a *Lektor*, who was almost invariably a native of the country whose language he taught, and these *Lektors* were renewed before their accent had time to deteriorate. The prizes of the profession went to the German. Until the Englishman felt that the prizes were open to him in his own country progress was not likely to be made. On one point he ventured to quote from Mr. Fabian Ware's paper in the 'Reports':

'The only foreign language which a boy learns in the lowest classes of the Frankfurt classical schools is French; if this is to be taught in the most natural manner possible, the first requirement is that the teacher should be able to speak French fluently; were this enforced in English Secondary Schools, many of those at present engaged in teaching French to the younger boys would be immediately disqualified. We are thus at the outset obliged to admit the superiority of this system over that still in vogue in many English schools. Not only is the blunder of entrusting the education of beginners to an untrained teacher a thing of the past in Germany, but the master possessing a mere amateur acquaintance with modern languages, who in England is often told off to teach them to the lowest classes, in Germany is not recognised as a modern language teacher at all.'

Settle your Method.

He was not competent to discuss how modern languages should be taught, whether phonetically or not, but he should not divide that audience if he suggested that the teacher of a modern language might with advantage himself be a phonetician. It could not do harm to the teacher whether the teaching of phonetics might or might not puzzle the pupil. The crux of the whole modern language question in England was how to get teachers and how to teach. Until they could get the elements of a method settled, progress in modern languages for the mass of boys was impossible. We had nothing in England to compare with the official programme of work and curricula for higher schools in Prussia. In this direction lay the opportunity of the Modern Language Association to do its real work. Mr. Sadler's recent volumes of 'Reports' were a revelation of foreign methods which were standing the test of time and success, and it could not be out of the power of the experts on their body to suggest methods or to adapt methods already in use abroad, with a view to the requirements and conditions of English schools. They must proceed slowly. In a country like ours it might be well to recall Lord Bacon's maxim, that, while 'a froward retention of custom is often as dangerous a thing as an innovation, . . . it were good that men in their innovations should follow the example of time itself, which innovateth greatly but quietly and by degrees scarce to be perceived.' If through the efforts of the Modern Language Association collectively, and of its members individually, some simple foundations of method could be laid down, and text-books suitable for carrying the method out could be issued, the battle of good modern language teaching would be won in time. The plan adopted by Mr. Sadler through his Blue-books of opening the eyes of English teachers by trying to soak them with the experience of foreign countries was calculated to bring about the best results; but he (the speaker) was afraid that missionaries were necessary to get schoolmasters to read them.

A Missionary Society.

The Modern Language Association was their missionary body ready to hand. Let them approach the schoolmaster gently and persuasively. Let them remember his weaknesses, how shy he was in educational matters, and how ready he was to take fright—particularly the headmaster. Let them also not expect too much from boys. They knew how hard it was in a class-room to extract from an English schoolboy an English sentence. Let them not expect more from him in French or German than they got in English. He welcomed Dr. Breul's recently published essay on the teaching of modern languages, but he would urge the Modern Language Association to address itself to some corporate effort on limited lines for the improvement of French and German teaching in the lower classes of schools.

Language and Commerce.

The teaching of modern languages had an important bearing on the commercial well-being of this country. Schoolmasters might accept the situation and prepare boys to meet the wants of the commercial community, but it seemed clear that there was no immediate market in commerce for the schoolmaster's best products, and higher education seemed to give a boy no advantage at the start, though the foundation laid might be of the highest value later on. While in large departments of business a knowledge of foreign languages was all-important, advanced knowledge in any subject was not of immediate value to boys leaving school direct for business. Under those circumstances, commercial men allowed them, at present, a free hand in the teaching of nearly all subjects, foreign languages included. It rested, he believed, with schoolmasters and schoolmistresses to do their best to make their teaching of modern languages the teaching of living languages, and they would have their own way. If they could do this, they would anticipate a movement for purely colloquial modern language schools, in which the teaching would tend to concern itself with the price of vegetables or the rate of exchange, and would have no literary element. There were already signs among men engaged in commerce that it was not this or that educational panacea which was thought likely to maintain or to improve British commerce, but education itself without the word classical, modern, or commercial as a prefix. Let them make modern languages a real educational instrument. Let them not forget that they were living

languages, and they would not have to contend with more grumbling in regard to modern languages than was normal on the part of parents with regard to every subject of study. Lord Reay quoted, the other day, a passage in a report from Mr. Powell, the British consul at Stettin: 'The great success which has attended German trade since 1873, and more especially during the last ten years, has been frequently attributed in Great Britain, to the superiority of technical and commercial education in Germany. This is not the view taken by those best able to judge of the facts by a close acquaintance with them in Germany. They are rather of opinion that this success is due less to superior commercial education than to the high state of general education that Germany has enjoyed for many years.' Opinion in England was asserting itself in favour of general education as the important thing, as was markedly shown at the recent Conference on Commercial Education at the Guildhall. He drew attention to this point because a few years ago a hue and cry was raised on behalf of modern languages, and it seemed as if business men had forgotten education in the search for a knowledge of those languages such as a courier possessed. It often seemed to him that, if the schoolmaster cultivated a little more imagination, a little more of what might be termed educational perspective, a fuller idea of the relation of the school to the community, without, of course, lowering his conception of education to the immediate wants of the business man, many difficulties might have been avoided. He did not think that sound educational and literary modern language teaching was in any real danger from the commercial point of view; but, nevertheless, it was desirable to ask, in case the outlook became less rosy than he felt it to be to-day, how commercial education in connection with modern languages could be safeguarded, and how the teaching of modern languages could be maintained at a high standard in schools which, on one of their sides, were bound to have an eye to the future requirements of boys intended for a commercial career.

We look to the Universities.

His mind naturally turned to the Universities, but he would not discuss the question of the relations of Universities and schools, as that was the subject of the first motion before them that afternoon. Schoolmasters had their grumble against the Universities, they had an annually recurring grievance. He hesitated to refer to it; but it was so well known and so acute that he was letting out no secret when he said that it was the scholarship examination question. All the same, schoolmasters, who owed to the Universities their own positions, their own foundations of higher knowledge, their wider view of most things that ennoble man, their deeper insight into realities, must ever be grateful for the influence of the Universities on higher education in schools. They sent up their best pupils to compete for the pecuniary prizes which the Universities offered, and they knew that they could not take them in by half knowledge. He hoped, therefore, that they would never come in England to a condition of things where there would be one kind of higher secondary school preparing boys for the Universities and another kind preparing boys for commerce. He believed in the mixing of both kinds of education in one school. It was because he hoped that the Universities would adapt themselves to the conditions under which modern languages were likely to be taught in schools in the future that he was glad that this meeting had been held in Cambridge. It showed, at any rate, that modern language teachers would like to associate themselves with the Universities, to which he, for one, looked to secure that the modern side of first grade schools retained the real spirit of education, and that second grade schools approximated as nearly as might be to the high standard to be maintained in higher schools under the dominating influence of the Universities. For himself, he would rather fall into the hands of a living University than into the hands of man, the mere human man, as typified by the struggling material interests of County Councils or whatever Local Authority was to superintend secondary education.

The Rev. E. S. Roberts, President of Gonville and Caius, said that he had been commissioned by the Committee to propose a vote of thanks to the President for his admirable address, and no pleasanter task could have been assigned to him, for he felt extreme sympathy with the objects of the Association. He wished, while soliciting the adoption of the vote of thanks, to give expression to the hearty welcome which the residents in the University accorded to the Association upon its visit to that ancient seat of learning. The address had put very lucidly

before the meeting those problems which they all felt must be sooner or later solved. It was evident that it would take a very wise man to assign to modern languages their proper place in school teaching; but it was equally clear that the Universities must look to those men who held commanding positions like that of the President to settle the question in a large measure for them. It had been said that the function of the Universities was to lead and to guide the schools; but, though that was excellent in theory, it was at the same time the fact that the Universities must look at what was practicable at the present time and in the near future. The President of last year, Mr. Welldon (now Bishop of Calcutta), said in his address that he hoped that the time was not far distant when the Universities would afford to modern languages something like the same welcome and the same encouragement which they afforded to the ancient languages. He (Mr. Roberts) believed that the welcome and the encouragement had already come, and, if only there could be *a substantial increase in the number of students*, the welcome and the encouragement would be doubled or even fourfolded. He would not enter into the vexed question of the entrance and other scholarships. He was aware that it had been a reproach to both Universities that so few of the colleges had offered entrance scholarships for modern languages; but he was sure that if the candidates who came forward by merit were crowded out in comparison with their mathematical and classical comrades, the injustice of their being crowded out would be recognised, and every college would open its doors to them. He was convinced that the present unsatisfactory state of things would be sure to mend, and, if it did mend, that result would be due in a very large measure to the efforts of teachers and commanders like the President. It was a happy omen that the first meeting of the Association in Cambridge was taking place in that hall, which of all places in the University might be regarded as the home of youth, of vigour, and of promise.

Prof. POSTGATE seconded the vote of thanks. This was the first occasion on which he had attended a meeting of the Association, and he had learned a very great deal during the short time that he had been there. The topic in the address which appealed to him personally with most force was the incidental and yet considerable stress which was laid upon the subject of phonetic teaching. He wished that they could be told not only how to teach modern languages, but how to teach ancient languages. He was sure that the first instruction would be to teach from the living lip to the living ear. It had been mooted that the University ought to add to its attractions one of a somewhat novel kind. If, for example, the President had spoken his address into a phonograph, his exact pronunciation could have been reproduced for the benefit of future generations. He would take the liberty of suggesting that the Association should throw some of its interest in that direction, and that they might ere long have in every educational institution an instrument for obtaining the correct pronunciation of spoken words without the danger of deterioration of accent, which, it seemed, unfortunately attended the foreigner when he had been a considerable time away from his native land. He (Prof. Postgate) wished to echo the thanks which the mover of the resolution had uttered, for the words of mature experience and broad-minded theory which ran through the President's address from beginning to end.

The vote of thanks was put by Prof. SKEAT, and carried unanimously.

The PRESIDENT acknowledged the resolution. Referring to a remark of the proposer, he said that it was difficult for the schools—or, at any rate, the day schools—to send up many boys for modern language scholarships at either Oxford or Cambridge, because they had no endowments to offer them to supplement the money given by the colleges. Unless the colleges could offer more, it would be, he feared, very hard to get boys to take scholarships in modern subjects.

The meeting adjourned for half an hour, and in the interval the company partook of tea in the luncheon room.

DR. BREUL then delivered his opening address on

THE MUTUAL RELATIONS OF SCHOOLS AND UNIVERSITIES WITH REGARD TO THE STUDY AND TEACHING OF MODERN LANGUAGES.[1]

IT is with a feeling of intense satisfaction that I rise to welcome the members of the Modern Languages Association to this ancient seat of learning. It is the first time that the

[1] Through the courtesy of Dr. Breul, we are able to report his speech *verbatim*.

Annual General Meeting of the Association is held away from London, and I sincerely hope that the experiment may be a success. Cambridge has of late seen more than one Conference, but never yet during its glorious history of over six centuries has the University welcomed within its precincts so large a number of distinguished representatives of the study and teaching of modern languages. The very possibility of such a meeting at such a place is a most encouraging sign of the times. I hope that our visitors to-day may feel tempted to return from time to time for similar deliberations to a place where they will always be sure of a most hearty welcome.

It seems to me that the University of Cambridge is a particularly suitable place for a careful review of the mutual relations of schools and universities in this country. This University established a Special Board for medieval and modern languages in 1879, and instituted its Medieval and Modern Languages Tripos in 1884, in which examination up to now exactly 200 students have taken honours, some of whom I am happy to see here to-day. Moreover, the University of Cambridge, by its various Local Examinations, and, in connection with the sister University, by the Joint Board Examinations, has done, and is still doing, a very great deal to promote the careful study of modern languages at school. Much has, no doubt, been done—but much more remains to be achieved. I rejoice to see before me to-day a large number of important representatives both of the Universities and of our leading schools and colleges, and also Mr. Sadler of the Education Department. I hope that they will freely state their views and wishes, and give us the benefit of their experience, so that this meeting may produce really satisfactory results. I feel confident that we have *not* met here in order merely to indulge in the same self-contented boast as the worthy famulus of Dr. Faust, and to pride ourselves:

Dass wir's zuletzt so herrlich weit gebracht!

Let me, by way of opening the debate, first very briefly review the present state of things, and then indicate what I think is chiefly wanted in the case of Universities and of schools in order to establish a still more satisfactory relation between the two as far as our subject is concerned, and to bring about for modern languages a rapid and yet a wholesome development.

The present state of things.

In the absence at present of official state-authorities for this purpose, the Universities have, within the last forty years, largely assumed the functions of responsible bodies guiding and testing the school teaching. In this respect they have done, and are doing, most excellent work. They examine the schools periodically, they set the standards and test the efficiency of the teaching. They influence the schools deeply by the requirements of their various Matriculation Examinations, the constitution of which is therefore of the very greatest importance to us. This naturally involves for the University authorities a great responsibility, and the necessity of looking out perpetually for any possible improvement in the method of teaching and examining.

But not only have the Universities up to now tested the school teaching and set the standards; they have begun, at a much more recent period, to provide the teachers. University instruction in modern languages on a scientific basis by competent teachers has been established by most Universities within the last twenty years. At Cambridge the higher teaching was started, and the present lecturers were appointed in 1884. In the younger Universities of Victoria, Wales, and Birmingham, there are now professors of modern languages as well as professors of classics, mathematics, and science.

This shows that the Universities have begun to recognise their responsibility to the country for providing the highest teaching in modern languages, for training English students for the posts of modern language teachers, and thus supplying a very real want. The Universities are now, to some extent at least, aware of the paramount importance of training a band of thoroughly good modern language students, and also of promoting research and original work in a hitherto much-neglected field. Many teachers, men and women, trained at Cambridge and elsewhere, have of late obtained important University and school posts, and no doubt the teaching of modern languages in our schools has greatly improved, thanks mainly to the influence of the Universities.

What is wanted.

If it cannot be doubted that much has been done of late to stimulate the general interest in modern language studies, to raise the efficiency of the teaching, to provide duly

qualified teachers, and also to organise the profession, and to bring about an unofficial and fruitful relation between University and school teachers, yet it is not less certain that very much remains to be achieved. At the end of this century we need not fear that we shall not find any work to do in the next.

Generally speaking, a still closer connection and a still better mutual understanding between schools and Universities on all points of importance should be brought about. One of these is the constitution of a proper school curriculum, which can only gradually be arrived at by the hearty cooperation of Universities and schools. Another is a comprehensive review and careful criticism of the various old and new methods of teaching and examining in our secondary schools, and a thorough testing of their practical, scientific, and educational values. Here the Modern Language Association could render invaluable service. These are vital questions for us, and we cannot afford to let any good men stand aloof. The columns of the *Quarterly* will, at all times, be open to all well-considered contributions coming from persons whose experience and knowledge entitle them to a voice in the matter.

With regard to special points where the Universities should, as far as possible, meet the wants of the schools, and where the schools should make strenuous efforts to help the Universities in their most difficult work, I should like to mention the following:

In teaching and examining *the Universities* should take full cognisance of all the new and pressing needs of modern language study. They cannot afford to lag behind. There are a number of new methods in the field, on some points of which there seems to be even now a pretty general agreement among experts. This being the case, the University authorities should not hesitate to consider the advisability of making some desirable alterations in their regulations. I will in this connection merely allude to the advisability, nay to the absolute necessity of introducing efficient *viva voce* tests into our modern language examinations. I could not help referring to this point here, but I beg members of the Conference to defer the discussion of it until to-morrow, when the University examinations will be dealt with in greater detail.

The following seem to me to be the principal wants which the Universities should satisfy at the earliest possible opportunity for the benefit of the students and for the necessary encouragement of the subject at school. Fuller recognition, which would be insured by giving University teachers of modern languages the same status as teachers of classics or mathematics, by establishing entrance scholarships at all the more important colleges, and by awarding fellowships to deserving modern language students and scholars. Bursaries and travelling scholarships should also be instituted; they are now frequently given by the state to students and teachers in many important European countries, and also, on due recommendation, by municipalities.

Again, there is at present no University prize for original literary or philological work in modern languages. Another great need is good reference libraries corresponding to the German *Seminarbibliotheken*, which to my mind are absolutely indispensable to the sound and scientific training of University students. A small beginning in that respect has been made at Cambridge. I should also very much like to see *all* our honour students obliged to do at sight a satisfactory translation of a French and German piece of ordinary difficulty. This test should be required by the Universities and colleges alike. Finally, the more important phonetic apparatus should be provided, and teachers of phonetics appointed as soon as funds permit.

If these conditions be fulfilled, the schools will no longer have any reason to complain that the Universities do not give their boys a fair chance in modern languages. Natural as the reserve of the Universities and colleges may have been at first, the time seems at last to have come, when they might venture another step in advance by making some further provision for our subject.

But if *the Schools* expect the Universities to do so much, it is but fair that they too should do some necessary things. They should first of all devote much more time to the teaching of French and German, and provide really good instruction by duly qualified teachers who have gone through a special scientific and practical training. These should speak the foreign language fluently and be interested in foreign life and thought, and be appreciative of foreign excellence. A satisfactory curriculum should be arranged which not only provides for sufficient teaching in French, but which secures an adequate representation of German. The position of German in our schools is a most important question, and might well be made the subject of some later

discussion. German is now very much more important than it used to be, and this fact should influence the school curriculum. It is also of the greatest consequence in the University studies. Very few boys so far learn German at school, and therefore but very few take it at the Universities. But it should be borne in mind, that if the schools teach little, there can obviously be but poor results achieved by the Universities. Many of the modern language students will become teachers; hence, if we are to train efficient teachers, the schools must supply us with a sufficient number of well-trained, bright, and intelligent boys and girls. In this respect the present state of things leaves a good deal to be desired. Give them, as far as possible, a good general education, including the most necessary elementary knowledge of French and German history and geography. Let them be taught English well before they come up to the University; let them be able, at all events, to write a decent essay in their mother-tongue. Discourage early specialisation, and do not teach any old French or old German, which is really University work. All overlapping should be studiously avoided. Finally, I should like to express my conviction, that students of modern languages who wish to become teachers should not be ignorant of classics. I believe some first hand acquaintance with the great ancient classical writers to be absolutely necessary for all serious students of modern languages and literatures. The French renaissance drama and the endeavours of Lessing, Goethe, and Schiller cannot be really well understood, unless the student has some knowledge of classical literature.

These are, I believe, the most important aspects of the question. May the discussion of them by many eminent scholars and experts help to bring about a more complete understanding between the two great factors of higher education in a field where a large number of important problems are waiting for a speedy and satisfactory solution. There is no doubt that there are great opportunities in store for modern language studies in the twentieth century, and it is for us, the University and school teachers of the present generation, to see that the hopes shall not be disappointed with which the development of the study and teaching of modern languages is watched by many parents, statesmen, and enlightened educationalists.

Prof. SCHÜDDEKOPF (Yorkshire College, Leeds), having paid a tribute to Dr. Breul for his eloquent address, alluded to the very small amount of *original and research work* in modern languages and literature undertaken in this country, as compared with continental countries and the United States. As regards University teachers, he saw the cause of this very unsatisfactory condition of things is the excessive amount of teaching, lecturing, and examining which they had to undertake. He also spoke of the necessity of providing University professors with assistants, so that they might be enabled to devote part of their time to higher work and research, and of changing lectureships—more especially as regards the University of Cambridge—into professorships. As regards school teachers, he said he would like to see the amount of research work undertaken by them increase, and the number of elementary grammars, composition books, etc., published by them—most of which were not wanted, and some of which were positively harmful—decrease. In order to effect such a change, our system of University examinations would have to be altered. There ought to be less cramming, and a distinct encouragement to original work, perhaps on lines similar to the *schriftliche Arbeit* in the Staatsexamen in Germany.

The speaker next turned his attention to the small number of University students in modern languages in Great Britain, as compared with other countries. Amongst other reasons, he traced this very unsatisfactory condition of things to the lack of encouragement in the form of entrance scholarships, fellowships, etc., at the British Universities. He thought he was right in saying that at Cambridge, not a single fellowship had ever been awarded to a student taking the Medieval and Modern Languages Tripos.

Prof. FIEDLER (Mason College, Birmingham) said that he heartily sympathised with the views and suggestions put forward by Dr. Breul. The mutual relations of schools and Universities might, he thought, be fairly summed up in one sentence—the Universities should supply schools with properly trained teachers, and the schools should send to the Universities properly trained students. Reform must come from above, that is to say, from the Universities and not from the schools. He held that in the best interests of education the modern language masters in English schools must be Englishmen. He was aware that in discussing that point he was on thorny and dangerous ground; but the question must be faced, and personal considerations must be put aside. There

were, no doubt, exceptional men from foreign countries who could teach English students successfully, but the system could not be formed for exceptional cases. Modern language students in German schools were taught by Germans, and it was an acknowledged fact that the results in those schools were superior to the results which could be shown in England. He believed that a foreign master was rarely in sympathy with his pupils, and it was very difficult for such a man to grasp their linguistic difficulties. Modern language teaching would gain in dignity if it was generally performed by graduates of English Universities. The line between Universities and schools should be clearly drawn so that there should be no overlapping. They must look forward to the time when there would be at Cambridge not only a Modern Languages Tripos but modern language professorships.

Dr. HEATH said that, in speaking of the want of time given at schools, and the lack of encouragement given by the Universities, they were, after all, only touching the fringe of the subject. The difficulty lay deeper. That fact had been brought home to him more strongly since his work had been administrative than when he was a teacher. They who were interested in the scientific study of modern languages and literature had not yet succeeded in convincing the English people that that study had the same educational value as the study of the classics, mathematics, and philosophy. And they had not succeeded in convincing the leaders of thought that modern languages were essential to the life of England as a nation. Until they had accomplished those two results the problem would not be solved. He knew that the condition of things with regard to entrance scholarships and examinations was unsatisfactory, but that fact did not seem to him to be anything more than an expression of the underlying canker.

Mr. HOWARD SWAN said that he should like to give the result of his seven years' experience as bearing upon the question of the relation between the school and the University, and for the sake of brevity he would put forward seven principles—one for each year. First, a language must be taught, in the first instance, orally. A phrase used by a previous speaker could stand for the principle—'The living lip to the living ear.' Secondly, a language should not be taught in phrases and sentences thrown pell-mell together; but the lessons must be carefully organised beforehand. This principle he would indicate by the phrase—'Feed your pupils with honey and not with the undigested pollen.' Thirdly, the language lessons should be, on the one hand, true to life, and, on the other, just to the inner mind. He would sum up this principle in the sentence—'The Christian spirit is more powerful than the Roman.' Fourthly, he would advise the teaching of truths of simple life before more difficult expressions, and the teaching of these in both modern and classic languages. This principle might be called to mind in the phrase—'The good Roman citizen loved a simple private life and a glorious public State.' The fifth principle was that classic languages also should be largely taught orally, and with the Continental pronunciation. This would aid in teaching the foreign accent and idiom. For this principle of oral teaching of Latin and Greek he would put the phrase—'The Roman and Greek both had lungs.' The sixth principle was that, if the modern language teachers wished the teaching of languages improved, they must press for a change in examinations. A great change had come during the last few years over language teaching. He had recently attended the meeting at the Mansion House at which Lord Reay spoke. That meeting, and the present one of the Modern Language Association at Cambridge, marked an era in language teaching. But they must press for the heads of all education to encourage the teaching by altering the examinations. This principle he would put as—'Touch the master key' or 'Turn the pressure on at the main.' For the seventh principle, and in order to do the sixth more effectually, some attempt ought to be made to teach the classics themselves in a more modern style and on scientific principles common to both modern and classic languages.

Mr. A. TILLEY said that Dr. Breul and Dr. Schüddekopf seemed to imply that no fellowships were given at Cambridge for modern languages. He should therefore like to state that at his own college—King's—modern languages were on precisely the same footing as any other study with regard to the fellowships no less than with regard to the scholarships. It was quite true that they had not yet given a fellowship for modern languages, but the reason of that was that they had never had a serious candidate. He knew as a fact that a student who had passed in the Medieval and Modern Languages Tripos was now in Germany collecting material for a dissertation, and, if that dissertation was up to the fellowship mark, he would have as good

a chance of getting a fellowship as a student in any other subject. With regard to Dr. Breul's recommendation that prizes and scholarships should be founded for modern languages, it should be borne in mind that all University prizes and scholarships had been founded by individuals. The way to accomplish what was desired was to persuade some rich and beneficent individual to found a scholarship or a prize for the subject now under discussion. With regard to the encouragement generally, he thought that it would be found that plenty of encouragement would be afforded to modern languages in the near future. During the past year no statesman or no one who thought that he was a statesman, had addressed an audience on the subject of education without impressing upon them the advisability of studying modern languages. He believed that before long the nation as a whole would insist upon increased attention being given to that subject. In view of that probability, it was the business of schools and Universities to co-operate to secure that the standard of education should be a high one. At present the ordinary British parent was content with a low standard, and he did not understand that even for practical purposes nothing less than a thorough knowledge of a foreign language was of the least use in competition with other nations. The basis must be a thorough grammatical knowledge, and this it was the business of the schools to impart. Those persons who wished to study for scholarships afterwards would go to the Universities, and those who wished to study them for commercial purposes would go to what he hoped would be largely increased in this country, namely, commercial schools. The different kinds of teaching must not be confused. As to the providing of teachers, the headmasters of public schools must bear in mind that a man fresh from the Tripos was not ready to take a mastership in a public school. He ought to spend a certain amount of time in foreign countries before he was fit for such a position.

Mr. SOMERVILLE (Eton), as belonging to one of the public schools, wished to offer a very drastic piece of advice to the Association and to the Universities, and that was, that they should combine to abolish modern sides in all the schools. He had been rather alarmed at what Dr. Breul had said with regard to what should be expected of boys who came up to the University to study modern languages. It seemed that far more was required from the candidate for the Modern Languages Tripos than was required for the Classical Tripos. This was a counsel of perfection which might be possible of attainment by their Teutonic cousins, but was not possible to the British boy at the age at which he came to the University. By abolishing modern sides he did not mean the abolition of the study of modern languages. He meant that they should start with four subjects and teach them thoroughly. He would suggest that every boy should be taught Latin and French, and the elements of mathematics, and a little science. By thorough teaching he meant that the boys should be taught to think. One of the most remarkable things said at the recent conference at the Guildhall, London, on the subject of commercial education was said by Sir Albert Spicer. It was that the experience of his firm in employing boys was that, for the first two years the boys from the Board schools were much more useful and more sought after than public-school boys, but that in the end, when the public-school boy had a chance of doing something on his own account which required thought, he ran ahead of the Board-school boy because he had been taught to think. That was a very valuable testimony. As to the training of teachers for public schools, the question was practically settled. The great majority of the teachers of modern languages throughout the public schools of the country were University men. The advice given by Mr. Tilley with regard to men going abroad to study before coming to teach was already being largely acted upon.

Prof. RIPPMANN (Queen's College, London) said that there was a practical matter with regard to which they might do some good by passing a resolution. He referred to the new regulations of the London Matriculation. Every one knew how damaging those regulations were. There was a great difference between what was recently contemplated and what was afterwards settled, and the difference was obviously to the disadvantage of what might be called the literary, as compared with the scientific, student. He concluded by moving:—

> 'The Association is of opinion that the London Matriculation Examination, as revised, will press with undue hardness upon that large majority of candidates whose tastes and future work are literary, and unduly favours the minority who intend to study science and medicine. They are further of opinion that the effect of the new Regulations

will be to discourage the teaching of modern languages in schools.'

Mr. PAYEN-PAYNE seconded the resolution. He said that he happened to be one of the unfortunate people who sometimes prepared for Matriculation Examinations at London. A student whom he knew went to one of the London colleges in order to be prepared in elementary science, and they would not have anything to do with him. They said: 'We do not prepare for that. All that you have to do is to read up such a book,' and then they named a certain well known compilation of science.

It was agreed that the consideration of the resolution should be deferred until the next day's meeting.

Prof. E. A. SONNENSCHEIN (Mason University College, Birmingham) read a paper on 'Terminology.' He said that the precise question to which he was to address himself was: 'What is needed in the matter of terminology in modern language teaching?' The very fact that he had been asked to open a discussion which might lead, as he was informed, to the appointment of a sub-committee indicated a belief that something was needed, and that reform should lie in the direction of uniformity in all languages in the use of grammatical terms, and not merely as uniformity between the various schools teaching any one language. The Grammatical Society, which was formed in Birmingham twelve years ago, had advocated uniformity in the former sense. They felt that grammar, as the logic of language, was essentially one and indivisible. What was to be the basis of uniformity in terminology? It was obvious that there was no recognised system of terminology in English grammar common to all grammars. English grammar was, in fact, a tangled jumble, in which the caprice of individual grammarians ran riot in regard, for instance, to the number of parts of speech and the number and names of cases and of tenses and of moods. He would lay it down as a fundamental proposition that any common system of terminology suitable to all modern languages (or even to English, French, and German alone) must be based on a common point of view. In the construction of such a system the meaning underlying the particular forms of any language must be considered, and the best scheme would be that which led to the simplest and most intelligible classification of the forms. The task of constructing a uniform system of terminology would be no light one, but it would be a task worth performing if it was the only possible way of getting rid of the perplexities which at present impeded the work of the teacher and befogged the mind of the learner. A confused terminology was the parent of all sorts of misconceptions, which were too commonly ascribed to the innate stupidity of the pupil. The author then cited some of the more conspicuous anomalies of the present system of grammatical terminology. The same form of a word was called by different names by different grammarians; and, on the other hand, there was 'a plentiful absence' of distinct names for really different things. Both classes of defect were illustrated by many examples and criticisms of current terms. The words 'conjunction' and 'adverb' were quoted as instances of words of different grammatical kinds being placed under the same heading. Those terms might have inscribed over their local habitation in the grammar the words, 'Rubbish may be shot here,' for when a grammarian did not know what to do with a word he called it either a conjunction or an adverb.

Mr. R. L. MORANT (Education Department) said that the paper had brought out very clearly the fearful tangle which prevailed in the grammar of the English language. Grammar could be more easily terminologised if it was considered as an application of terms to functions of thought rather than to words as words. For instance, the same word might be many different parts of speech, and it was misleading to a child to ask: 'What part of speech is such and such a word?' Grammar should be presented to children as an analysis of forms of thought, and not as a categorisation of individual efforts; and the mind of the pupil should be directed to the thought which was conveyed by a word rather than to the mere inflexion.

Mr. HOWARD SWAN added a few words, but the further discussion of the subject was precluded by want of time.

The following ten members were elected out of fifteen candidates to serve on the General Committee:—Mr. W. Dewar, M.A., Rugby School; Prof. G. Fiedler, Ph.D., Mason University College, Birmingham; Mr. E. L. Milner-Barry, M.A., Mill Hill School; Mr. L. M. Moriarty, M.A., Harrow School; Prof. J. P. Postgate, Litt.D., University College, London and Trinity College, Cambridge; Prof. Victor Spiers, M.A., King's College, London; Mr. Fabian Ware, B. ès L., Hampstead, N.W.; Mr. J. D. Whyte, M.A., Haileybury College; Prof. J.

Wright, M.A., Ph.D., Oxford; Mr. A. T. Pollard, M.A., City of London School.

The meeting then adjourned until 10 o'clock on the following day.

The meeting on Friday, December 23, commenced at 10 o'clock. The Chair was taken by Prof. W. W. SKEAT, President-elect for 1899.

Mr. O. SIEPMANN (Clifton College) introduced a discussion on 'Examinations in Modern Languages.' He said that England possessed the most elaborate and the most complicated system of examinations in the world. The passing of examinations and the testing of teachers' results appeared to be the chief aim of all instruction. Voices had been raised from time to time against the frequency of examinations and the mode of conducting them. A protest entitled 'The Sacrifice of Education to Examination' appeared in the *Nineteenth Century* magazine of November, 1888. This was followed by a controversy on the subject, but nothing had been done to remove the existing evils. The most serious charge against the present system was, in his (Mr. Siepmann's) opinion, made by Professor Max Müller, who said: "All real joy in study seems to me to be destroyed by the examinations as now conducted. Every book, even to the number of pages, is prescribed. The required number of pages is got up under compulsion, and, after the examination is over, what has been got up is got rid of again like a heavy and useless burden.' This view was corroborated by many other eminent men. The late Prof. Freeman spoke of 'the spectre of an examination deadening everything and giving a wrong motive for work.' In plain words, students were examination-ridden. There was a consensus of opinion among the teachers of the best schools that examinations by outside examiners were injurious to the school curriculum, and that they introduced cramming and the getting up of examination tips. Most persons would like to see the number of examinations diminished, and the mode of conducting them made more rational. The German *Abiturienten-Examen* was free from the bad effects which the English system produced. Mr. Matthew Arnold, in his 'Schools and Universities on the Continent,' commended the Prussian system of examinations. In such examinations the trick of answering printed questions was of no avail, and there was no tendency to cramming. There were no set books, but the examiners were experienced teachers who tried to find out all that candidates had learned, and were not bent on ascertaining what candidates did not know. There was a *viva voce* as well as a written examination, and the candidate's previous work was taken into account. He would admit that in the worst conducted examinations in England the best candidates came out at the top, but he objected to the constant examination of young children for the sake of advertising the schools. Modern language masters had special cause to be dissatisfied, because, under the present system, it was quite possible for the deaf and dumb to gain the highest distinctions in most examinations. Living languages were treated like dead ones, and boys had no chance of showing that they could express their own thoughts in a foreign language. Teaching was, in general, given with a view to the examinations, and hence the examinations blocked the way to reform. The experiments which had been made with the *Neuere Richtung* in Germany had proved a great success in many ways. Miss Brebner had reported that the results of modern language teaching in Germany were positively brilliant. They were given to understand that those results were due to the improved method, but the great majority of the German schools did not follow that method. Indeed, the Prussian Government did not allow the employment of phonetic texts,[1] and insisted on translation. He was prepared to adopt all that was sound and progressive in the *Neuere Richtung*, but when it came to introducing the foreign language for the explanation of grammatical principles, or to do away with translation, he parted company with it. Geheimrat Münch, one of the most enlightened men in Germany, was of the same opinion. The advocacy of the abolition of translation and composition would do no service to the cause of modern languages in English schools. Modern language teachers had special cause to guard against taking any steps which would endanger the recognition of their subjects as valuable instruments of a sound and liberal education. The recognition which foreign languages enjoyed in Germany and France was not given to them at present in this country, and it was out of the question to expect any revolution in this respect. What modern language teachers wanted to establish was the fact that French and German, if properly taught, afforded the same kind of mental discipline as Latin and Greek, and

[1] See Mr. Fabian Ware's letter on p. 318.

that they had the additional advantage of being extremely useful. Unseen translations should be substituted in examinations in place of set books; a *viva voce* test should be introduced in all examinations, and to this not less than a quarter of the total marks should be assigned; grammatical questions should be restricted to essentials; questions of literature and philology should be excluded from school examinations; a dictation should be given in all examinations; a passage should be given for translation into the foreign language; in the case of the younger pupils, an easy piece in the foreign language should be read to them twice, and reproduced on paper; and, in the case of older pupils, a short essay should be set on a topic within the grasp of every one.

Dr. BRAUNHOLTZ (Cambridge University Lecturer in French) said that in University examinations a combination of French and German was often regarded as advantageous. He differed from that view. These two languages were not so closely associated with one another as were Latin and Greek. The reason why there was a tendency to associate French and German was that in the schools they were often both entrusted to the same master. His advice would be that the University modern language examinations should be so arranged as to discourage students from the attempt to acquire a complete mastery of two living foreign languages, and that at schools the different living languages should be taught by different teachers.

Prof. RIPPMANN said that Mr. Siepmann had touched on a number of burning questions, which it was quite impossible to discuss in the very limited time left; but he could not allow his remarks to pass without a strong protest. Mr. Siepmann had referred to the regulations laid down by the Prussian Government, but it must be remembered that the State could never adopt the latest results, but must necessarily take up a conservative line of action. If English teachers wanted to learn what were the best methods, they should rather turn to the best men, whose work had been well set forth in Miss Brebner's book. He would venture to say that, in Germany, the most important modern language work had been done, not in Prussia, but in Saxony, by the Sächsische Neuphilologenverein. He joined issue with Mr. Siepmann on the question of composition. No extremist, even of the *Neuere Richtung*, would go so far as to say that 'free composition' was to take the place of what was usually called composition. This, the translation of a set passage into a foreign language, had a very real value; but it was quite out of place in the *early* stages of modern language teaching. He was glad to see that this had been most forcibly expressed by Dr. Breul in his book on *The Teaching of Foreign Languages in our Secondary Schools*, and his opinion carried all the more weight with it, as he had examined for many years, and knew better than any one else what deplorable nonsense was contributed by candidates when they tried 'composition.' The 'reformers' desired above all that more attention should be given to the teaching of young beginners; what they said was: 'Encourage the children to use the language freely in a simple way, and give them a good vocabulary of common words, letting them incidentally deduce the simple rules of grammar.' They were by no means indifferent to the claims of literature, as was sometimes suggested; but they believed that the way to lead children on to a real understanding and appreciation of these treasures, was to give them a good stock of everyday words. Finally, he expressed his strong conviction that no examination should be allowed to interfere with the teaching of beginners; the evil day should be delayed as much as possible.

Mr. HOWARD SWAN recommended that, in connection with the question of examinations, the Society should seek the help of some of the authors of the three chief countries whose languages were dealt with.

The CHAIRMAN (Prof. Skeat) said that he wished that every examiner would 'remember mercy.' Some of the papers which he saw were absolutely unmerciful and entirely beyond the grasp of the pupil. Let examiners have a little sympathy and ask themselves whether they could have answered the questions themselves at the same age and could do them in the time.

Mr. MILNER-BARRY (Mill Hill) wished to say a word with regard to Local examinations. Representatives of Oxford and Cambridge and also of the Universities Joint Board were present at this meeting, and he should like to have from them some information as to how far any resolution which the Association might pass at future meetings would be considered. Local examinations had come under a certain amount of condemnation; but he personally thought that they had exercised a most healthy stimulus on the teaching of many schools. English schools especially required a great

deal of outside stimulus. As to *viva voce* examinations, they had been found impracticable in London Matriculation. In the Local Examinations in which the number of candidates was even greater, a *viva voce* examination would be a very great scheme to be embarked upon. But he thought that, if elementary composition was introduced into the Junior and the Senior papers as a compulsory question, the alteration would tend to bring about better teaching in the schools.

Dr. KEYNES said that any suggestion which the Association made to the Cambridge Local Examinations Syndicate would receive the most careful consideration. The object of the examinations was to improve teaching throughout the country. He regarded the members of the Association as well qualified to express views with regard to the way in which alterations in the examinations might improve teaching. When such views were formulated they would receive the fullest attention. As to oral examinations, he believed that most, if not all, of the members of the Syndicate felt that the introduction of such examinations would be an improvement, but he hoped that the members of the Association would realise the enormous difficulty which there would be in carrying them out in the Local examinations. As to unseen translations, they could now be adopted in the Local examinations as an alternative to set books. There were two pieces given, one of which was compulsory, and the other was essentially for a mark of distinction. The suggestion made by Mr. Milner-Barry with regard to composition was interesting.

Prof. SONNENSCHEIN wished to protest against the attitude of those who regarded the teaching of modern languages as entirely divergent from that of ancient languages. He was in favour of a *viva voce* test for both. He had managed to get a *viva voce* test in Latin into the syllabus of the University of Wales, and it had been carried out for two years. The attitude of some of the speakers seemed to show that they wished to cut themselves off from those methods of teaching which had rendered the ancient languages a real source of discipline, and had given dignity to the schools. As to set books, they had a value on account of their own subject-matter in addition to their use in teaching the language in which they were written. With regard to the teaching of grammar, it was necessary as a means of disciplining the pupil's mind. He did not believe in beginning by requiring the pupil to swallow the grammar in a mass. The real question was with regard to the point at which the teaching of grammar should be introduced.

Mr. E. T. GROSS said that, as he had been appealed to by Mr. Milner-Barry, he would say that any resolution which the Association might come to would be fully considered by the Schools Examination Board. When the Higher Certificate Examination was first started there was a *viva voce* examination in Latin and Greek, but, as the examination grew and the centres became more numerous, the *viva voce* had to be given up. He wished to draw attention to the fact that in the Lower Certificate Examination prepared books did not enter; and in the Higher Certificate Examination in French and German prepared books were not required for a pass or for distinction, and a candidate was not handicapped if he did not take them.

Mr. A. TILLEY said that he was very much in sympathy with many of the remarks made by Mr. Siepmann in his admirable paper; but the principles which he laid down at the conclusion of his paper appeared to be far too sweeping. It was most important to bear in mind that there must be different principles and different practices for the different classes of examination. In considering the question of examinations in foreign languages the age and circumstances of the people who were taught must be borne in mind. He was very glad to hear one of the speakers use the term 'children.' The distinction between the two classes of individuals was often overlooked by writers and speakers. He did not agree with the view that there should be an oral test with regard to all examinations. He questioned whether it should be introduced in the entrance scholarships for Universities. Besides, the larger the number of candidates, the greater difficulty there was in introducing oral examinations. The chief business of teaching modern languages was to improve the mind. A wise man who learned French and German became a wiser man; whereas if a fool learned French and German he still remained a fool, and he had the disadvantage of being able to express his folly in three languages.

Mr. A. J. WYATT said that his own experience was against set books. In answer to what Prof. Sonnenschein had said, he might state that it was very often the case that the author prescribed was not pre-eminent as a classic. The set book was very expensive in time, and the element of

chance came in. Scarcely anything had been said with reference to translation from the foreign idiom into the English idiom; but surely that had a very important bearing on the selection of a native teacher in preference to a foreign teacher.

Prof. MOORE SMITH (Firth College, Sheffield) said that, though it was open to schoolmasters to choose unseen translations instead of set books, very few availed themselves of the option. He believed that the reason was that many schoolmasters used the Local examination as a means of advertising their schools, and that better results in that respect were obtained from the use of set books. From a commercial point of view, it was practically impossible for the schoolmasters to accept the option.

Mr. SOMERVILLE wished to protest against the idea that English teachers wished to exclude Frenchmen and Germans from their schools. The very contrary was the case. The better an English master taught, the more necessary was it for him to have foreign teachers to whom he could hand over his advanced boys. He should like to underline what the Chairman had said about having mercy on the examinees. He did not think that, even with the present state of things, teachers needed to be quite so pessimistic as they seemed. What they needed in their teaching was to teach a few things thoroughly and not to attempt to teach so many as at present.

Mr. GERRANS, as the representative of the Oxford Local Examinations, said that he should like to assure the Association that any recommendations which they sent to Oxford would receive careful attention. But he would suggest that, before any recommendations were sent up, those who were charged with the duty of drafting them would acquaint themselves with the regulations as they at present existed. For instance, in the Senior Oxford Local there was no prepared book used. All the translations were unseen. In the Junior it was optional to take either—a prepared book or an unseen translation. About half the candidates took the latter. In Latin and Greek unseen translations were often allowed, both in the Senior and in the Junior. He did not think that those who took unseen were handicapped in comparison with those who took a prepared book. Three years ago, in the Junior Local, a whole line of a passage from Virgil was struck out; but, nevertheless, about one-half or one-third of the boys gave the English for that line in their translations.

Mr. SIEPMANN briefly replied, and the discussion terminated.

The resolution which had been moved by Prof. Rippmann and seconded by Mr. Payen-Payne the day before, on the subject of the revised London Matriculation Examination, was again brought forward for consideration.

Mr. SIEPMANN quoted a statement made in condemnation of the change by the Rev. Canon Fowler, Headmaster of Lincoln Grammar School and late Chairman of the Incorporated Association of Headmasters.

Prof. POSTGATE said that it was unfortunate that no notice had been given of the resolution. The subject was important, and concerned a large number of teachers. The examinations to which reference had been made had not yet been held, and it seemed to him that it would be most injudicious for the Association to pass a condemnation of examinations of which no practical trial had been made. He thought also that such action would be useless, and that the Senate of the University would not pay the least attention to the resolution. He would propose that the further discussion of the motion be adjourned to the next meeting.

The amendment was seconded by Mr. GERRANS.

The amendment was negatived by 14 to 12. The original resolution was then carried by 15 against 9.

Mr. G. H. CLARKE (Hymer's College, Hull) moved:—

> 'That more attention should be paid to modern languages in the *Modern Quarterly*.'

The motion was seconded by Mr. SOMERVILLE.

After a short discussion (in which Dr. BREUL pointed out that so far he had only once received a contribution from a teacher on a modern German subject, and that in the German department at least nearly all the contributions had been connected with *modern* German) the original motion was withdrawn, and the following was substituted at the suggestion of Dr. HEATH and carried:—

> 'That the Committee of the Association be requested to consider what steps should be taken to strengthen the practical side of the *Modern Quarterly*, and whether it would be advisable to add a practical schoolmaster to the editorial staff.'

On the motion of Mr. POLLARD, seconded by Mr. WHYTE, it was unanimously resolved :—

'That it would be of great service to teachers in Universities and secondary and primary schools if individual papers and groups of papers were published from the recently issued volume of "Special Reports," especially those bearing on modern language teaching and the training of teachers; and that this resolution be forwarded to the Education Department and to the Controller of Her Majesty's Stationery Office.'

The Report of the Phonetic Sub-Committee was read by Mr. ATKINSON.[1]

On the motion of Dr. LLOYD, seconded by Prof. MOORE SMITH, the report was unanimously adopted.

Votes of thanks were accorded to the President and the Committee of the Union Society for the use, without charge, of the premises of the Society for the Annual Meeting, and to Mr. Lipscomb and Dr. Breul for their services as Secretaries, and to Mrs. Breul for her help in the arrangements of the meeting.

Those members who had been able to stay to the end of the Meeting then adjourned to Trinity College, where they were photographed in a group. The picture was reproduced in the *Public School Magazine* for March, 1899.

DINNER AT GONVILLE AND CAIUS COLLEGE.

A large party of ladies and gentlemen, members of the Association and friends, dined together on Thursday evening, in the Hall of Gonville and Caius. The President, Mr. POLLARD, occupied the chair. After dinner a short toast list was presented.

The toast of 'The Queen' having been honoured at the call of the PRESIDENT, Professor H. SIDGWICK proposed 'The Modern Language Association.' He remarked that he had known for thirty years that one of the greatest needs of the University was the accomplishment of that task which the Association had proposed to itself. His memory went back to the early days when the University did nothing whatever for the teaching of modern languages. He did not mean to say that they did not know anything of French and German. Probably there had been no time in this century when educated people had not known enough French to read a French novel. When he began to teach classics it was one of the secrets of the trade that a knowledge of the German language enabled one to bring about a much larger number of original and striking observations than would otherwise have been possible. He was a humble link in the chain of events which had led to the Association being received at Cambridge. It came about in this way. There was what they called a Syndicate established, he thought, in 1876, the object of which was to show the University in what way it was defective. It appointed a Committee, which went to work in a systematic way. The Syndicate, however, had no money to establish professorships, but, if he might humbly say so, a bright idea occurred to his mind, and he said: 'We cannot make professorships, for we have no money; but let us make a Board.' Accordingly they proposed a Board of Modern and Medieval Languages, which was accepted by the University. They had done something, but much more remained to be done. He hoped the strenuous efforts of the Association would soon be crowned with success.

Mr. MICHAEL SADLER responded. He said: I am sure that all of us who are members of the Modern Language Association will be not only grateful for what Prof. Sidgwick has said, but ten times more grateful, for the fact that such kind and encouraging words have fallen from his lips. I suppose that there is no man in this country from whom words of compliment are a greater compliment than they are when they fall from him. He has naturally, perhaps, omitted to say that he was the writer of that famous essay, published now many years ago, on the shortcomings of classical education, which, in its happy blending of truth and irony, really paved the way for the work of this Association. One anecdote which he has just told us, an episode in University history, seems to point us almost to a new scientific generalisation: 'When in a real educational difficulty, propose to create a Board.' He has praised us, and, what is not so usual, praised us, if I may say so, for the things we want to be praised for. We hear a great deal, from eloquent speakers, of commercial education now. One almost begins to think that education is an appendage of commerce. The idea recalls what the Fort William boy said —that Ben Nevis was 'a hill which took its name from the Ben Nevis Distillery.' This

[1] The Report is given in full on p. 318.

Association stands for the somewhat discredited theory that commercial aptitudes, if they have anything to do with education at all, are a by-product of a liberal training. This Association also—oddly, as it seems to me—may, I think, fairly claim the credit of being a society that talks about education and not about educational politics. I have been trying to think of the reason why your Secretary has asked me to be the spokesman of the Association in responding to Prof. Sidgwick's speech, and I conclude it is because, of all present, I am the man who is most indebted to the work of this Association. I can only say that, in the daily work of my colleague (Mr. Morant) and myself, there are few bodies in England to whom we have to make more often an appeal for help than we do to the ever-ready kindness of the officials and the members of this Association. I should like to say how, in particular, this year, we are indebted to several of your members; first and foremost, to that indefatigable Secretary of ours, Mr. Lipscomb, for a brilliant and painstaking translation—the two qualities are not always combined—of those *Lehrpläne* of the Prussian Education Department which we have heard described to-day as an educational masterpiece. We are also greatly indebted to Mr. Fabian Ware for laborious journeys, and for reports which it is no labour to read as the result of them. We are also indebted to Miss Brebner for the missionary effort which we heard to-day was a necessary function in educational work. I may also mention Mr. Atkinson, and I could name very many others. I should, however, like to add my own colleague, Mr. Twentyman. The problems to which Professor Sidgwick alluded, and which we propose to overcome, are briefly the vindication of a place in the curriculum of English higher schools for living tongues, including English, and the gradual building up of a highly cultivated and highly skilled corps of teachers who shall educate our sons and daughters in those branches of a liberal education. I think myself that the problems before us are much less difficult to see our way through than the theoretical side of our work. The young lady at the Blackheath High School, when she was asked what was the difference between a problem and a theorem, said: 'Oh, a problem is a thing anybody can do, but for a theorem you need Divine assistance.' The literary sting in the answer was this: '"Theorem" comes from *Theos*, God, and *rem*, a thing.' I hope that I shall be excused, in Cambridge, for this excursion into the higher mathematics. Dr. Heath's speech set me on it to-day. He gave me a most uneasy five minutes in his most interesting appeal, because he reminded me that, ever since Mr. Lipscomb asked me to speak to-night, I have been suffering from a day-dream—I might almost call it a waking nightmare. I dreamed that I composed an essay in which I proved by copious historical references that the one thing that has preserved England as an intellectual and political power in the world has been its happy immunity from foreign influences. I will not labour the point, as it might be painful to your feelings. I will simply say that the thought that comes into my mind when I dream is that the reason that we have prevailed is that we have never put ourselves under that course of infectious education which gets access to our minds in currents of contemporary formulæ which are never so big as the real facts which, by English instinct, we go for in a more or less muddle-headed way. In my dream I sign this article with the word that Mr. Keble used to use in the *British Examiner*—Μισονεολόγος—and then I am expelled with contumely from the Association. But I believe that the answer to that criticism, which I hope you will forgive me for having confessed sometimes to feeling, is that, in the first place, the situation is so changed that it is just as necessary now for London, Paris, and Berlin to understand one another as it is for Boston, Chicago, and San Francisco; and, secondly, that, though we may get on very well without Europe, which I do not believe, Europe cannot get on without us. I believe that in our Association we are labouring manfully for a better mutual understanding between educated men of all civilized countries, and that the result of our efforts, however distant, may be a more rapid common progress towards the common weal. I thank Professor Sidgwick very much for the kind words in which he has proposed the toast.

The PRESIDENT proposed a vote of thanks to Gonville and Caius College for allowing the Association to assemble at its hospitable board—that ancient, illustrious, and broad-minded College took an interest in every educational cause.

Mr. MILNER-BARRY, a member of the College, seconded the proposal. There was, at least, one College in Cambridge which did its best to encourage the study of modern languages. He believed that when the problem of secondary education was solved the Modern Languages Tripos would increase

and attract far greater numbers to Cambridge than it had hitherto done.

Dr. REID acknowledged the vote of thanks in the name of the College. In concluding his remarks, he said that it seemed to him that they wanted an organisation within the University which should enable students who wished to learn modern languages, for any reason whatever, to get what they wanted.

CORRESPONDENCE.

TO THE EDITOR OF "THE MODERN QUARTERLY OF LANGUAGE AND LITERATURE."

THE PRUSSIAN GOVERNMENT AND PHONETICS.

SIR,—At the Cambridge meeting of the Modern Language Association, one of the most influential of the German speakers stated that "the Prussian Government do not allow the employment of phonetic texts." I quote from the published reports of his speech. May I draw your attention to the fact that this was true in 1891, but that the prohibition was finally removed in the *Lehrpläne* of 1893? All readers of these *Lehrpläne*, either in the original or in Mr. Lipscomb's admirable translation, will be struck by the care of the Prussian Government not to place any obstacles in the way of the reformers of modern language teaching.—I am,

Yours obediently,

FABIAN WARE

HAMPSTEAD, *Jan. 18th.*, 1899.

INTERIM REPORT OF THE SUB-COMMITTEE ON PHONETICS.

AT the General Meeting of 1897, Mr. Fabian Ware proposed that a sub-committee be appointed to consider the question of a Phonetic Alphabet suitable for use in teaching modern languages to junior pupils in English schools. At a meeting of the General Committee on January 29th, 1898, the following committee was appointed: Dr. Henry Sweet, Mr. Ware, Professor Rippmann, Mr. F. B. Kirkman, and Mr. H. W. Atkinson. Dr. Sweet was unfortunately unable to serve. Later Mr. Beresford Webb was asked to join. He did so; but shortly retired, as he found he was not in sympathy with the objects of the committee. Later still Dr. R. J. Lloyd, Hon. Reader in Phonetics at the University College, Liverpool, and Miss Brebner, Lecturer under the Soames Trust, consented to serve on the committee. Mr. Kirkman having recently retired from the committee, it at present consists of Miss Brebner, Dr. Lloyd, Professor Rippmann, Mr. Ware, and Mr. Atkinson (hon. secretary).

The following report of the work and opinions of the committee has received the signatures of all these five members.

The original scope of the work of the committee was later extended. The final form of the statement of its work was 'To consider the question of a Phonetic Alphabet suited to the requirements of English pupils, and the use of Phonetics generally in Modern Language Teaching.' It will be well to discuss these two points separately, taking the question of the alphabet first.

In the first instance Mr. Ware formulated some of the objections to the use of the alphabet of the *Association Phonétique Internationale*. It will be well to make quite clear here what the committee were to investigate. The question of the alphabet was to be considered with regard to its suitability for young pupils. The committee are agreed that for older pupils or students, the best alphabet so far produced is that of the *A.F.* (*Association Phonétique Internationale*). The question to be considered was whether this alphabet was suitable for *young* beginners. Mr. Ware's experience led him to the conclusion that the use in it of letters that had one value in English or the foreign language and another in the phonetic alphabet led to confusion in the minds of the pupils. In order to have more evidence and a greater field of opinion than the members of the committee could alone furnish, it was decided to formulate a set of questions regarding phonetic alphabets and send this to teachers of modern languages. The circular issued was as follows:

ERWOOD,
BECKENHAM, KENT,
ENGLAND,
March, 1898.

DEAR SIR,

A Sub-Committee of the Modern Language Association of England has been appointed to consider the question of a PHONETIC ALPHABET suited to the requirements of English pupils, and of the use of Phonetics generally in Modern Language teaching.

Certain Phonetic Alphabets are considered by some teachers unsuited for young pupils owing to the use in them of signs identical in form but differing in value according as they appear in the Phonetic, in the orthographic English, or in the orthographic foreign alphabets.

Other teachers object to the use made in some Phonetic Alphabets of double signs to represent simple sounds. As these questions must equally effect all English-speaking countries, and in a greater or less degree foreign countries as well, and as it is desirable to obtain agreement upon some Phonetic Alphabet as soon as possible, this Committee is anxious to obtain information and suggestions from teachers who have had experience in the use of such alphabets.

The Committee ventures therefore to ask you to be kind enough to answer the following questions and to add any remarks that you think might be of service.

If you have not made any use of a Phonetic Alphabet, it would yet be of service if you would kindly return the form with your signature, as it will aid in forming an idea of the extent to which Phonetics are used; such a census would be valuable.

An early reply would be esteemed a favour.

I am, Yours faithfully,
HAROLD W. ATKINSON.
(Hon. Sec. Phonetic Sub-Committee).

MODERN LANGUAGE ASSOCIATION OF ENGLAND.

SUB-COMMITTEE ON PHONETICS.

(1.) What Phonetic Alphabet have you used?
If it is not one of the better known ones (*e.g.* Assoc. Phonétique, Sweet, American Dialect Soc., Koschwitz), its leading features or differences from any one of those might be noted.

(2.) Have you used or felt the need of any new signs or modifications of the usual ones employed in the Alphabet you mention?

(3.) Should compound signs be admitted in a Phonetic Alphabet as representing simple sounds, e.g. *aa* or *sh*?

(4.) With pupils of what age have you used it?

(5.) Do the pupils experience much difficulty in the use of a Phonetic alphabet?

(6.) Does it hinder their acquisition of the usual orthography?

(7.) Does confusion arise owing to the use of signs identical in form but differing in value in the Phonetic and various orthographic scripts?

(8.) Should the Phonetic Alphabet exclusively be used in the early stages, or concurrently with the orthographic?

(9.) Should the pupils be taught to write as well as to read the Phonetic Alphabet?

(10.) Should the Phonetic Alphabet be international or adapted to the mother tongue of the pupils?

(11.) If you have not hitherto used a Phonetic Alphabet in teaching, or have tried one and given it up again, will you give your reasons?

Some 480 of these were sent out, distributed thus: Members of the M.L.A., 265; members of the *Association Phonétique* in England, Canada, and United States of America, 86; in France, Germany, Sweden, Denmark, etc., 50; Modern Language Teachers in English Secondary, Preparatory, and Private Schools, selected from the Public Schools' Year Book, 60, and others. As a large number of these circulars were sent to members of the *A.F.* (136 out of 480), it is only natural that a fair proportion of those who have replied as users of a phonetic alphabet are users of that of the *A.F.* The 325 persons, however, members of the M.L.A. and other teachers in English schools may be taken as average persons not known to be in any way biassed against or in favour of any particular alphabet or phonetics in general. The total number of circulars returned with or without comments, was 154. These may be classified as follows:

Users, Teachers, 62; Non-Teachers, 18.

Non-Users, Teachers, opinions favourable, 16; not favourable, 27; no opinions, 31.

Of the 62 teachers who are users, 41 used the *A.F.* alphabet. Of those who have not used phonetics some have asked for the titles of books from which they could obtain some information on the subject. In other cases persons have expressed their wish to become members of the M.L.A. and have since been elected.

Of the replies to the circulars many are from persons who have used the phonetic script for their own private study or for such purposes as dictionary or missionary work; these cannot of course have any weight in a consideration of the question of a script suitable for young pupils in a school. Many have used a phonetic script only for University classes or for advanced students; these again do not come into consideration, as the whole question is one of the suitability of the script for young beginners. The committee have not taken into account the case of pupils beginning the study of a foreign language before the age of nine.

The replies to the circulars have been separated into those from teachers who have had experience with phonetics in

teaching young beginners French or German, and from those who have not had such experience. We find that from teachers who have had such experience, we have (omitting the members of the committee) nineteen replies. An analysis of these replies gives the following results.

The alphabet of the *A.F.* has been used by a majority of fourteen to five, two of the majority expressing their preference for it to others they have tried. Of these fourteen, eight desire no new signs, two do, four give no reply. To question 2, fourteen of the nineteen would have no double signs, such as *sh* or *ee* (to represent long *e*). The ages of the pupils taught by these informants range from seven to fifteen and beyond. Fifteen say that the pupils find no difficulty in the use of a phonetic script; nine are of the opinion that it does not hinder the acquisition of the ordinary orthography, three think that it does, seven are doubtful or give no reply. Five think that no confusion arises from the use of signs bearing different values in the two scripts, eight think that it does arise, though most of these qualify their opinion with such remarks as 'a little,' 'at first,' 'very seldom.' Nine think the phonetic script should be used exclusively at first, six are in favour of the two being used concurrently; six think that the pupil should only learn to read, thirteen that he also learn to write the phonetic script. Fifteen are in favour of an international script, three in favour of one adapted to the mother tongue.

The results of the analysis of the answers of those who have had experience in the use of phonetics with young beginners give with one exception the same results as the analysis of the answers from teachers as a whole (without regard to the ages of their pupils). This exception is a notable one. Those who have used them for young children are chiefly against new signs being wanted, whilst many of those who have used them for older pupils want them. This is precisely the point at issue. Can any reason be suggested for this divergence of opinion? On an examination of the papers it appears that the persons who most desire new signs are University professors or persons who consider the phonetic script from a scientific standpoint. Their wants lie in the direction of additional signs and, more particularly, additional vowel-signs more than in the direction suggested by Mr. Ware. This is rather what one would expect. What is wanted for the young pupil is essentially something that is as free from complications as possible. There are, however, some among those who have used the *A.F.* alphabet for young pupils who complain of the precise difficulty that Mr. Ware brought forward in the first instance. They find that a confusion arises when the same sign is used with different values in the two scripts. Some of them instance the same cases as Mr. Ware. The chief cases are *i* for English *ee* sound, *u* for *oo*, *j* for *y*.

With regard to any recommendations that the committee may wish to make, they feel that they are not prepared to recommend any special alterations in the alphabet of the *A.F.* This they consider to be far the best for the purposes of teaching that has been yet invented. They strongly recommend that this be the alphabet to be used, with such modifications as experience in teaching may render advisable. Though individual members of the committee, and others who have replied to the circulars have suggested alterations, the committee does not feel it is prepared to recommend as yet any of these for general adoption, even in the case of signs of which they may theoretically approve.

The committee would ask all those who use the alphabet to communicate any suggestions of changes that experience has shown to be either needed or useful. (These suggestions may be addressed to Mr. H. W. Atkinson, Rossall School, Fleetwood, Lancs.)

Among other alphabets referred to by various informants, those of Dr. Sweet have claimed most attention, but their use has been chiefly limited to the teaching of English at Universities. It is on Dr. Sweet's Broad Romic that the alphabet of the *A.F.* is based.

We may now turn to the second part of the committee's work, bearing on the use of phonetics generally in modern language teaching.

Are phonetics of use or not? The answer to this question is best given by experience, not by any *a priori* reasoning. Of the 62 teachers who have used phonetics, only two have given them up. Of these, one has done so owing to insufficient time to deal properly with pronunciation, but hopes under more favourable circumstances to resume them. The other did so because his pupils were too accustomed to the ordinary spelling, and found the phonetic script puzzling.

Among those who have not used phonetics are several who would like to do so if circumstances were more favourable. If books

printed in the script were more easily obtainable, if there were not the bugbear of examinations that take no account of pronunciation, if more time could be given to modern languages in the school time-table, several who so far have not used them would be glad to do so.

The committee wish it to be clearly understood that the use of phonetics does not in any way involve the use of any particular method with regard to the teaching of a language as a whole. Phonetics are merely an aid to the acquisition of a good pronunciation; even the use of a phonetic script is really a secondary matter; the chief point is that the teacher should have a clear knowledge of at least the elements of the subject, and should have a good pronunciation. He must, of course, learn his pronunciation from natives of the country in which the language is spoken. His pupils must learn their pronunciation from him by imitation, but the teacher's knowledge of phonetics will enable him to assist his pupils in producing the correct sounds by explaining to them the relations of one sound to another, either in the same language or in different languages, and by indicating to them how they must use their organs of speech. The phonetic transcription is merely an aid to this use of phonetics generally, by the use of one sign for one sound. For a statement of the position taken by the advocates of the use of phonetics in the class-room, see the MODERN QUARTERLY for July, 1898, page 157.

Phoneticians hold different views as to the best way in which phonetics should be used, and whether the use of a phonetic alphabet is necessary or not, or to what extent it should be used. They are, however, agreed as to the advantage of phonetics, both to the pupil and the teacher. As one of the foreign informants said in his reply to the circular, the opponents to their use are invariably those who have none but *a priori* arguments.

The committee wish to state explicitly that in recommending the use of phonetics they do not in any way do so with a view to furthering Spelling Reform. Though advocates of spelling reform aim at a phonetic spelling, the converse does not by any means necessarily hold good. The committee recommend the use of phonetics generally, or a phonetic alphabet in particular, solely as aids to the acquisition of the correct pronunciation of a language, whether it be the mother tongue or a foreign language, as an introduction to the usual orthography, and not as a substitute.

The committee wish further to record their strong opinion that the teaching of French and German pronunciation would be greatly lightened if attention were systematically paid to the sounds of the living language in the early teaching of English.

The committee desire to express their hearty thanks to all who have replied to the circulars. Many informants have taken considerable trouble in answering the questions very fully, and all the replies have been of value in aiding the committee's deliberations.

In response to several requests for information with regard to books suitable for commencing the study of phonetics, the following may be specially recommended :—

Les Sons du Français, Paul Passy. Firmin Didot, Paris. F. 1·50.

Abrégé de Prononciation Française, Passy. Reisland, Leipzig. M. 1·00.

Le Français parlé, Passy. Reisland, Leipzig. M. 1·80.

Die Aussprache des Schriftdeutschen, Vietor. Reisland, Leipzig. M. 1·60.

Kleine Phonetik (*Vietor*), English edition. Elements of Phonetics: English, French, and German, J. M. Dent and Co., 2/6 net.

This latter contains some 40 diagrams of tongue and lip positions for the various sounds, &c.

The committee would urge all who are interested in phonetics to join the *Association Phonétique Internationale*. The subscription is 2/6 per annum. This can be sent to M. P. Passy, 11, Rue de Fontenay, Bourg-la-Reine, France. The Hon. Sec. of the Sub-Committee would be glad to propose for membership any desirous of joining, and if desired to transmit their subscriptions also.

MARY BREBNER.
R. J. LLOYD.
WALTER RIPPMANN.
FABIAN WARE.
HAROLD W. ATKINSON (*Hon. Sec.*).

THE ORGANISATION OF THE STUDY OF MODERN LANGUAGES IN THE UNIVERSITY OF CAMBRIDGE.

THE first provision for an organisation of Modern Language studies at Cambridge was made twenty years ago by the establishment in the University of the "Special Board for Medieval and Modern Languages."[1] This Board held its first meetings in February, 1879. A report of the needs of the department of Modern Languages was immediately prepared and sent in to the University of Cambridge Commissioners. In it the Board suggested 'that Professors or Readers of English literature and of the Romance and Teutonic languages should be established without delay; and that Professors or Readers of Medieval Latin, of Byzantine Greek, and of the Scandinavian, Celtic, and Slavonic groups of languages should be provided as soon as the University funds will allow.' The Board also suggested 'that University Teachers of the French, German, and Italian languages should be provided without delay; and that Teachers of other European languages should be added as opportunity may offer.'

The desirability of instituting a Tripos Examination was recognised by the Board as early as 1879, and regulations for such an examination were drafted in the following year; several years, however, elapsed before the project assumed a definite and workable shape. Before the scheme of an Honours Examination in Modern Languages was fully elaborated by the Board and accepted by the Senate, a Pass Examination (the 'Special Examination in Modern Languages') was instituted in February, 1883. In the following year (summer of 1884) the 'Medieval and Modern Languages Tripos' was at last established, consisting at first of a qualifying part (four papers on French and German translation and composition) for all candidates, and of three special parts, French with Italian and Provençal, German with old Saxon and Gothic, and English with Anglo-Saxon and Icelandic (each section containing six papers), of which only one could be taken by a candidate. No candidate could take another part in a subsequent year. In June, 1884, a University Lecturer in French (E. G. W. Braunholtz) and a University Lecturer in German (Karl Breul) were appointed, who began their lectures in October, 1884. They have since that date regularly given two to four courses of lectures a term open to members of the University and to the students of Girton and Newnham. The lectures were partly scientific and theoretical, partly practical, many of them of an advanced character. They were not merely on 'French' and 'German,' but dealt with old and modern French and German texts, philology (history of the language, historical grammar), metre, and literature, and also with subjects belonging to Romance and Germanic philology.

Lectures in Anglo-Saxon had been provided, even before the establishment of the Board, by the Professor of Anglo-Saxon (Dr. Skeat) whose chair was founded in 1878. For many years Dr. Skeat also lectured on later English authors, especially on Chaucer, and owing to his untiring efforts a University Lectureship in English was at last established in 1896. The present lecturer (Israel Gollancz) is a former Tripos student and a pupil of Dr. Skeat's.

The teaching staff at the present moment consists of the Professor of Anglo-Saxon, the Lecturers in French, German, and English, and besides these a number of 'recognised' teachers, some of whom are graduates who have taken honours in the Medieval and Modern Languages Tripos. The lectures of the Reader in Comparative Philology, who is an *ex-officio* member of the Special Board for Medieval and Modern Languages, are sometimes attended by a few of the more advanced Modern Language students.

The first 'Special Examination' was held in 1884, and the first 'Tripos Examination' in 1886; in the latter three men and three women obtained honours. The 'Special Examination' is held twice a year, the Tripos only once, at the end of the academical year.

[1] The history of Modern Language studies may be investigated in detail in the columns of the official 'Cambridge University Reporter.' On the Triposes up to 1897 (inclusive) see the short notice in the 'Modern Language Quarterly' I. (July, 1897), p. 36. On French and German in Oxford and Cambridge Scholarship Examinations, see the 'Modern Language Quarterly' II. (November, 1897), pp. 70 *sqq.* On Entrance Scholarships and the qualifications desirable in a boy coming up to Cambridge in order to read for the Tripos, teachers should refer to the 'Educational Times,' 1894 (May), pp. 228-29, to the 'Modern Language Quarterly' I., p. 36, and to the discussions of the Cambridge Meeting of the Modern Language Association (December 22, 1898) printed on p. 301. On the facilities which were lately accorded to 'advanced students' see Dr. Donald MacAlister's pamphlet 'Advanced Study and Research in the University of Cambridge.' Cambridge. 1896. 1*s.*

After the regulations for the Medieval and Modern Languages Tripos had been in force for five years, it was felt on all hands that they required some re-modelling in order to become really useful and attractive to the great majority of Modern Language students. In 1889 the Special Board began the revision of the Scheme, and after very many deliberations and emendations a completely revised scheme was substituted for the old regulations, in October, 1891. Early in the same year an improved scheme for the 'Special Examination' had been proposed to the Senate and had found acceptance.

The new Tripos scheme, in six sections, with the addition of an optional *viva voce* test, being considerably more elastic than the old, was found much more attractive,[1] and the number of students reading for the Tripos soon began to increase. The first examination under the new regulations was held in 1894, and in it 22 candidates (7 men and 15 women) obtained honours. The fifth examination under the new statutes (the 13th since the establishment of the Tripos) was held in 1898, and 24 candidates (11 men and 13 women) were placed in the honours list. While in the first examinations only five to six candidates presented themselves, during the last five years the numbers have always been well over twenty (between 22 and 28). Since 1886 (in 13 examinations) exactly 200 candidates have taken honours in the Tripos, viz., 92 men and 108 women. Some further improvements in the Scheme of the Modern Language examinations with a view to enhancing their practical usefulness are at the present moment under the consideration of the Board. Even as it stands now the Medieval and Modern Languages Tripos is the most important Modern Language Examination in the country, involving a great deal of advanced teaching of a truly scientific character. The new University of London scheme was very largely influenced by it, and the Tripos will no doubt exercise a great influence when the University of Oxford at last decides to lag behind no longer and to establish an Honours School of Modern Languages, and when the present Honours scheme of the Victoria University is further extended.

In the examinations the papers set were framed with the greatest care and the standards were intentionally high. The results were satisfactory, but they would have been in many cases even more so if the students had come up better prepared not only in Modern Languages, but in general information and method of working. All students who wish to do well in the Tripos should be able to pass the Previous Examination (the 'Little Go') at once on coming up in order to secure at least three clear years of quiet work for the Tripos.

A full account of the present regulations is given in the 'Student's Guide,' Part XI. Of the six sections three are chiefly modern and literary (A: English, C: French, and E: German), while three are chiefly medieval and more strictly philological (B: English and Germanic, D: French and Romance, and F: German and Germanic). A student may offer any two, and, if he has previously passed another Tripos, or two sections of the Medieval and Modern Languages Tripos, he may offer any one (or two) for examination. Thus the tastes and needs of various classes of students are as far as possible taken into consideration. There are now facilities for an extension of studies in a fourth year; historical, classical, and other students may also become candidates for the Modern Language Tripos. An optional *viva voce* test has been introduced which will probably before long be replaced by an independent examination of a more comprehensive and more searching character. While students may take up between one and four sections of the Tripos, the majority are reading for two, usually for Modern French and Modern German, but not unfrequently for Modern English coupled with either French or German.

Most of the men, and all the women students of Modern Languages at Cambridge read for the Tripos; the much more elementary 'Special Examination' for the ordinary degree has so far not flourished.[2] It provides

[1] See 'The Medieval and Modern Languages Tripos,' by E. G. W. Braunholtz, Cambridge, 1892 (in 'The Student's Guide to the University of Cambridge.' Fifth edition. Part XI. 1s.); and several articles by Karl Breul in Kölbing's 'Englische Studien' XII. (1888), 244 *sqq.*; XIII. (1889), 163-4; XVIII. (1893), 43 *sqq.* (on the new regulations). Compare also A. Tilley's article in the 'Educational Review,' December, 1891, pp. 63–65.

[2] Long before the Modern Languages Tripos or the Special Examination were thought of, an attempt was made by the Government to promote the study of Modern Languages in the Universities of Cambridge and Oxford in connexion with history in order to train students for the diplomatic service. The Regius Professor of Modern History is still an *ex officio* member of the Special Board for Medieval and Modern Languages. See Oscar Browning's articles on 'King's Scholars in Modern History and Modern Languages. 1724–27' in the 'Cambridge Review' 1897, pp. 117–119, and 145–147 (Nov. 26 and Dec. 9).

for an examination in English, French and German, including prescribed authors, translation, composition, an essay in English, and voluntary papers on an easy Anglo-Saxon, Old French or Middle High German text, and original composition in French and German. For details of the scheme see the 'Cambridge University Calendar,' 1898-9, pp. 36-38. In the following paragraphs only the Tripos is referred to.

The time of preparation for most honours students is three years, in which they read for two sections of the Tripos. Some add a third section in a fourth year. Some of the best students manage to take two sections at the end of their second year, and are then at liberty to devote one or two more years to the study of one or two more sections. Students from other Triposes have in several cases availed themselves of the opportunity provided by the new scheme of taking up one section of one modern language in their third or fourth year. The result has more than once been most satisfactory.

The students prepare for their Tripos in various ways. Many University lectures on Medieval and Modern English, French, and German are available,[1] and beside these there is some help given by College lectures and private tuition. Some of the courses each term are given in the foreign language. Most Modern Language students have either spent some time abroad before coming up to Cambridge, or arrange to go at least once to Germany or France during the three years of their University course. They are advised by the lecturers to look on the study abroad as being a most desirable supplement to their education at Cambridge. and they are helped with advice, recommendations and addresses. Every care is taken that they go well prepared and are able to derive the greatest possible advantage from their stay in the foreign country. The cost of such residence need not be very considerable. Every year there are now some Cambridge students (men and women) attending the French and German holiday courses, and they derive much benefit from them. (See the 'Journal of Education,' February, 1899, p. 151.)

The results of their work at the University are annually tested (in June) by the so-called 'Intercollegiate Examination' in which an acquaintance with part of the work prescribed for the Tripos is required of the students. The subjects for this examination are published a year in advance. The students see from the papers set the kind of questions which they are likely to meet with in their Tripos examination, and their shortcomings in the 'Intercollegiate Examination' help them to find out where their preparation, method and style require improvement. The papers set in the Intercollegiate Examination are printed by the University Press and may be bought as well as the Tripos papers and the Scholarship papers (apply to Messrs. Deighton, Bell & Co., Trinity Street, Cambridge).

As regards encouragement to the study of Modern Languages on the part of the University and Colleges, something is done at present, but much remains to be desired.[2] Some Colleges offer special prizes to Modern Language students.[3] Trinity College has the 'Vidil Prize' for proficiency in French; Christ's its 'Skeat Prize' for English. At Newnham the 'Marion Kennedy Studentship' was awarded for two years in succession to a distinguished Modern Language student, and the Hugh Clough Scholarship is now held by another student who took high honours in the Tripos; at Girton the 'Gamble Prize' was given for distinction in the same subject. Although there are at present only a few entrance scholarships obtainable (at King's and at Gonville and Caius College), most of the Colleges award scholarships on the results of the Intercollegiate or some special examination (Trinity College). Thus

[1] See the list of lectures given during the last academical year, in the 'Modern Quarterly' II. (July, 1898), pp. 141-42. In some cases a regular rotation calculated for a two or three years' course has been arranged, the same courses of lectures recurring every sixth or ninth term. This year (1898-99) the Professor of Anglo-Saxon is lecturing on Sweet's 'Anglo-Saxon Primer' and on English Philology (in connexion with Sweet's 'Anglo-Saxon Reader' and Sievers' 'Old English Grammar'); he also explains the Old English Legend of St. Andrew. The University Lecturer in English explains Middle English texts (Pearl, Patience), lectures on English Poetry to 1625, and has classes in English literature. The University Lecturer in French lectures on Historical French Grammar; on French Metre; explains Chrétien de Troyes' 'Yvain'; gives an introduction to the study of Provençal, and explains texts from Appel's 'Provenzalische Chrestomathie.' The University Lecturer in German lectures on Historical German Grammar; on German ballad poetry (in German); on Schiller's philosophical poems (in German); and explains the Old Low German Heliand. The University Reader in Comparative Philology offers courses on Elementary Problems of Comparative Grammar, which were preceded by an introduction to the science of language.

[2] On this important subject see the letters of Dr. Macgowan and Mr. Tilley to the 'Cambridge Review of Oct. 28 and Nov. 4 1897, and especially the discussion at the last General Meeting at Cambridge (Dec. 22, 1898), printed on pp. 301-318.

[3] For the conditions of these prizes see the 'Student's Guide.' xi. p. 29.

some encouragement is given even now. There is as yet not a single University Prize for distinction in Modern Languages, nor does the University, or any College, offer any travelling scholarships or provide phonetic apparatus or a Reference Library such as is available at even the smallest German University in the so-called *Seminarbibliothek*. The University Library is but of limited use to our students. The University is unfortunately at present not in a financial position to allow of all the really necessary expenditure; private donations could do a great deal, but our needs are not widely known and our department still awaits its benefactor.

The school of Modern Languages has since 1884 become firmly established in the University, and it is acknowledged on all hands that the Tripos is certainly not a 'Courier Tripos,' no easier and not of a less scientific and truly educational character than the older Triposes. It has been the aim of the teachers of Modern Languages at Cambridge to make the study of English, French and German as thorough and as useful in the best sense of the word as they possibly could make it. The honours course is not intended to be exclusively a preparation for future Modern Language teachers, but as a matter of fact it provides for their wants more than for those of any other class of students, and equips them for their future career as much as any University course of only (and often scarcely) three years can prepare a man for his special calling. The Tripos course does not give any direct help with regard to the methods of Modern Language teaching,[1] but it imparts a sound theoretical and practical knowledge of the foreign languages and the principal periods of their literature. It insists on first hand acquaintance with some important medieval texts and a number of representative modern authors. The study of metre and style is not neglected. The foreign languages are used exclusively in some lectures. Grammatical questions are studied from a historical point of view. Most students reading for the Medieval and Modern Languages Tripos intend to enter the scholastic profession, a few wish to qualify ultimately for posts in the diplomatic or civil service, some for posts as secretaries or librarians, and a not inconsiderable number go into business. Many of our students, men and women, have obtained responsible posts in University Colleges, public schools, and many of the leading high schools for girls. Some have held or are holding the post of *Englischer Lektor* at German Universities; a lady student has obtained a professorship in America; several students (men and women) have obtained the degree of Ph.D. in Germany and Switzerland. Thirty-three former Tripos students are members, and partly most active members, of the Modern Language Association. The demand for teachers who have gone through the Cambridge training is on the increase, and some old students have begun to send up their own pupils to be trained here. The importance of the work done here is now admitted by all who are competent to judge. The want of practical experience in the students who have passed through our course and wish to enter the teaching profession is, of course, always a drawback, but most students, if they are really well informed in their subject, will soon be able to master questions of method dealing with the best ways of teaching Modern Languages.

It is necessary that students, after having finished their honours course, and before accepting a post as master of foreign tongues, should devote some time to a careful study of the practical questions connected with teaching in general and with Modern Language teaching in particular, and to an acquaintance with the principal books which they will have to use or refer to in their every-day teaching. Students are strongly advised to go abroad again, if they can possibly do so, before undertaking modern language teaching in English schools.

If then, so far, the Cambridge Tripos has done much for the cause of Modern Language study and teaching in this country, teachers who are interested in the prosperous development of the Cambridge school and anxious to help it should bear one thing in mind. The University is not likely to do much for the further organisation and encouragement of the study unless the schools, above all the great public schools, send up a regular supply of bright and industrious students, well trained in modern languages so far as boys can be expected to be, and with a good general education. *A considerable increase in the number and an improvement in the quality of our students is wanted above everything.* If modern language teachers at all our better schools would make it a point to encourage annually one or two of their best boys to take up Modern Languages at a University where a

[1] See the 'Educational Times' May, 1894, p. 229; and K. Breul, 'The Teaching of Modern Foreign Languages in our Secondary Schools,' Cambridge University Press, 1898. 2*s*.

comprehensive and well-devised course of instruction is provided for them, the beneficial results of such a policy for our secondary schools and for the country at large would soon become apparent.

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SOME NOTES ON METHODS AND AIMS OF MODERN LANGUAGE TEACHING IN PUBLIC SCHOOLS.

When this century was some years old, a strange phenomenon occurred. The British parent began to wake up and to ask that his son should be taught 'something useful.' Perhaps he had been stirred by the note of dissatisfaction and protest which the poet Cowper had uttered, not long before—

> 'And is he well content his son should find
> No nourishment to feed his growing mind
> But conjugated verbs and nouns declined?
> For such is all the mental food purveyed
> By public hacknies in the schooling trade.'

The surrender was everywhere gradual and the new subjects and their teachers crept in timidly and modestly.

The course followed must have been very similar in most Public Schools. In due order, mathematics first, then modern languages, and lastly, natural science, began to knock at the doors of the old mediæval citadel, and to blow an ominous trumpet blast around the walls of the educational Jericho.

Perhaps an attempt to briefly retrace the process of development in connection with modern languages at Harrow, the school with which circumstances have made me most familiar, may not be without interest, as an episode in the history of education in England.

First in the school register, 1801–1893, mere names—*voces et præterea nihil*—1803–1805, 'Buttiças ; 1803–1819 'Briad—(French),' without even an initial. Of Jacques W. Marillier 1819—1839 it is noted that he taught Italian as well as French. He was brother to the better known Jacob Francis Marillier (1819–1869) who served Harrow in varied capacities for fifty years and enriched the Harrow vocabulary with the famous word '*tique*.' This must have been the period of the 'occasional' master, teaching individual pupils. Of regular class teaching there is no record. Nay more, in the diary kept at Harrow by the late Sir Charles Trevelyan—a most interesting educational document—there is no mention whatever of French lessons or of French masters. It is clear that they formed no part of the ordinary school life.

With A. J. Ruault (1839–1855) (B. A., French University) we are on firmer ground. When in April 1881, the names of masters were first printed in the 'bill book' his name appears among the *extra* masters (fencing, writing, etc.) and with his, that of his son Mons. G. Ruault (1844–1888) who had been educated at Harrow, and whose kindly face is still occasionally seen upon 'the hill.'

In 1855 appears the well known name of M. Gustave Masson, who has left behind him a host of genial memories. In this year an important step forward was taken. French and German were made 'Compulsory Subjects' and the teachers no longer appear among the 'Extra Masters' but under the heading 'In Modern Languages,' a parallel division to 'In Classics' and 'In Mathematics.' This last subject it should be added had been made compulsory in 1837 when Mr. Colenso, later Bishop Colenso of Natal, was appointed mathematical master.

In 1862 a Royal Commission inquired into the working of the Public Schools 'and the studies pursued and instruction given therein.' In this valuable record the position of modern languages as a school subject is very clearly stated.

After speaking of the new subjects as one who, though no enemy to them, was loth to see the traditional classical training mutilated in any way, Dr. Butler, then headmaster of Harrow, spoke in these terms (3rd June, 1862). 'If I am asked what I think we can do here for boys in modern languages, I am inclined to think it may be represented thus. We cannot hope for a moment, to enable them to converse well in French or German. That is not a result, considering the demands upon our time, which it is really worth while to aim at. But I think what we can do is to make them fairly conversant with the grammar of those languages and to read books in them, so that they will have got a very useful basis for further study; but I certainly do not believe, and do not pretend for a moment, it is in our power by allowing

two hours a week to these subjects, to make them at all proficient in French or German.'

Still though prizes had been founded in 1852 (the Botfield and Fortescue prizes) to encourage the new subjects—prizes then, as they are now, usually won by boys whose French or German had been only partly acquired at Harrow, although the marks obtained affected a boy's position in the school, and although Dr. Butler himself could trace a distinct improvement since his own schooldays, some ten years previously, at Harrow, yet, undoubtedly, the bulk of the boys did not take French and German *au sérieux*. This is clear from the frank evidence given before the Commission of 1862 by Mr. Matthew White Ridley, then undergraduate at Balliol and fresh from Harrow, now Home Secretary. Asked by Lord Clarendon whether the boys were obliged to study French or German, he replied, "We were obliged to attend the schools, but that did not exactly necessitate studying, because idleness in learning modern languages passed more easily than idleness in reference to any other branch of study."

Another witness stated that he did not realise the importance of modern languages till after he had left Harrow, and a statement in Dr. Butler's evidence implies that the British parent might not yet be satisfied, and that a further step would have to be taken. 'If I am asked whether I think that provision could ever be made at Harrow for a complete and systematic instruction in modern languages, I do not hesitate to say I believe it could only be done by introducing an entirely separate department.'

The step thus foreshadowed was the formation of a modern side. In the 'bill-book' for January, 1870, the new department is duly entered, and the staff consists of Mr. E. E. Bowen (master) and the Rev. R. H. Quick—names honoured wherever education is held in honour. The modern side now consists of some 180 boys with a staff of six form-masters. It is worthy of notice that the modern side at Harrow was founded, and rightly so, upon a literary and linguistic-*historisch-humanistisch* basis. It has not been so in all public schools. But a modern side based upon mathematics to the practical exclusion of literary subjects, is a modern side in name only, and can give no 'education' in the full sense of the word.

In 1882 M. Ruault and M. Masson resigned, and M. J. Duhamel was appointed. In 1891 M. B. Minssen joined him, and since then the French work of the classical side has been mainly in their able and energetic hands.

Many schools have been content with a 'bifurcation' into classical and modern sides. In 1890 an Army Class was established at Harrow to meet the requirements of the Woolwich and Sandhurst Examinations. The curriculum imposed by these admirable examinations is carried out by a separate and completely organised department of the school. The French and German teaching is almost entirely in the hands of Englishmen, who are practically form-masters. The marks assigned to French and German in the Army Examination make them rank equally with other subjects, and the examination itself is conducted on such rational principles that it gives every opportunity for sound and practical work in the class-room, and affords a basis for an excellent modern education. The Army Class consists of some sixty boys, all of whom learn French and more than half learn German.

The aims of the Army Class master in modern languages are conditioned by external circumstances. On the classical side and on the modern side they must vary as the different ideals of education embodied in these two departments vary.

On the classical side modern languages must be subsidiary. At Harrow the time given to French on the classical side is still about two hours, except in the fourth form, which have three. But it is quite certain that to take more time from classical teaching would tend to gravely lower the standard of scholarship and endanger the whole fabric of classical training, which many are not yet prepared to sacrifice altogether. So long as the 'extra subjects' did not seriously engage the attention and interest of boys they did not much detract from the classical work. It is otherwise now. These subjects are compulsory. They are often taught by able and enthusiastic specialists who try to interest their boys in the work, and who often succeed in doing so—and a boy's time and intellectual energy are limited.

The modern language master on the classical side will, if he be reasonable, accept the situation and make the best of it. We live by compromise. He will have his difficulties. He would like, for example, to see French an essential element of the school entrance examination—but it is something if it figures in it at all. He would like boys to come to him from the preparatory school well-grounded up to a certain level. But, after all, preparatory schools, in general,

work for the main chance and neglect side issues. He would like moderate sized divisions of a homogeneous character, and this he may, to some extent at any rate, hope to obtain. And he need not despair of reaching a gratifying measure of success. If his boys' work is not ideally perfect, it probably reaches a good average. Some of them will be lured by marks or prizes, some led on by fear of punishments, and possibly some by nobler motives. Supported by his colleagues and above all by his chief, he can make his subject a serious part of the school work, and take a just pride in the 'certificates' and 'distinctions' of his better pupils.

Roughly speaking, a modern side boy at Harrow does more than twice as much French as a classical side boy. He has five lessons a week and a Saturday night exercise. But the advantage is not only one of time. Modern languages are taught in form as a regular part of the form work, and by the form master. The fear that a boy would not work at French or German as he would at classics or mathematics, has been proved to be unfounded. More than that, under the spell of inspiring teachers, he can and does, in the upper forms, become very fairly conversant with foreign history and foreign literature in the original tongue.

The modern side boy then, in any school, should know considerably more French than his companion on the Classical side. But, very often, it is not so. I once asked a Frenchman the reason for this rather discomfiting fact. 'In the first place,' he said, 'the abler boys as a rule go to the Classical side, certainly the abler linguists. In the second place, the modern side master, however well he may know the language, does not teach it sufficiently as a *living* tongue. He teaches it much as he teaches Latin—plenty of grammar, plenty of exercises in intricate syntactical rules, copious dictation of elaborate notes over the construe lesson, though the original text is never even read aloud, text books continued, it may be, from term to term like *Virgil* or *Cicero*—but little, if any *dictée*, reading aloud, or repetition, no adequate handling of the tongue as an *instrument of speech*.'

May not such a state of things, if it really exist, be due to a cause not often realised? The principles and methods on which Latin and Greek are taught are, in many points, exactly opposed to the methods on which more enlightened teachers are beginning to teach modern languages. The grotesque system of pronunciation in Latin and Greek corrupts the 'phonetic conscience,' and the laborious treadmill of Grammar, Dictionary and Exercise-book, which has nearly stifled the dead tongues, has been too much applied to the living.

'Modern sides have failed!' said to me, not long ago, a friend whose opinion I value. I do not admit that they have failed, but have they quite realised the expectations that were formed of them? If they ever should fail it will be because they have not been true to their vocation and have ceased to be *modern* sides, except in name. The ideal was a liberal education of a literary type—linguistic, historical, 'humane'—based upon the living languages (including, of course, English), instead of upon Latin and Greek. Too often they have become 'mathematical sides' or 'science sides,' forcing-houses for mathematical and science scholarships. Side by side with this perversion of their original aims they have often, perhaps through no fault of their own, seen their lower classes transformed into a kind of dustbin for the intellectual refuse of a school.

So far French has done duty for modern languages in this article. German takes a secondary position at Harrow, as it probably still does in most English public schools. On the Classical side there is a Special Division (optional) for boys in the VIth. Form. This is not much, but a boy can hardly learn four languages at the same time. On the modern side German begins in the First Shell—the fifth form from the bottom. It is compulsory in the First Shell and Remove. In the Vth and VIth Forms it is optional, but a considerable number continue it, though if a boy takes up Science, he must drop German. These boys have three German lessons a week. The language is taught, as French is, by the Form Masters, but to specially prepared divisions.

German, then, takes rather a 'back seat.' That is true, indeed, of English secondary schools generally. It is much to be deplored. To put aside the merely commercial aspects of the question, from what country can we learn so much as from Germany? It would be well if Englishmen of the younger generation could realise their kinship in blood and speech with the sister people on the Continent. It should be almost a duty for every Englishman, who can do so, to go once at least and visit the home of his ancestors, so as to appreciate for himself the great qualities of a great people—who should be our ally, and is hardly our friend—*A qui la faute?*

More German, then, in our modern sides and modern secondary schools! The scholar, the man of science, the soldier, the merchant, all need it.

Of methods of teaching modern languages it is impossible to treat adequately in narrow compass. It is safe to premise that men are more important than methods. The stereotyped forms which modern language teaching usually assumes are the construe lesson, with the translation book as centre of the teaching, linguistic or otherwise, and the 'exercise' or 'prose,' and the grammar lesson. Dictation, repetition, and occasional attempts at conversation come in as adjuncts.

In no subject is method-reform so much 'in the air' as it is in connection with modern language teaching. Beginners, in the future, will be taught more carefully and more scientifically the production of foreign sounds, and careful training in pronunciation, coupled with the acquisition of a handy vocabulary of every-day words, will lay a solid foundation, which is now too often wanting, for higher work. Grammar cannot be neglected—we are not training nursemaids or waiters—but it will be taught less mechanically than in the past. Written prose composition, which is convenient from the master's point of view, but often a mere waste of time for the pupil, will be postponed to its proper stage. The foreign language will be taught more and more as a *living* tongue, without any neglect of its scientific and literary aspects.

With method is connected the question of text-books, and text-books call up the idea of notes. This is the age of annotation and there are fashions in notes as in all things. There is the philological note—this came in after the discovery of Brachet. Then there is the grammatical note, a laboured explanation of some ordinary construction; there is the note in which everything is translated, and the suggestive note—after this fashion: '*à la bonne heure*, "all right"; do not confuse with *de bonne heure*, "early" or *bonheur*, "happiness."'

What a boy needs is to read all the French and German he can. His chief requirement is a well-chosen, well-printed text-book of reasonable compass, and, though a short, sensible note may be helpful and occasionally necessary, many notes are a hindrance to progress and a weariness of the flesh. 'Prose-books' are worse than translation-books. It is hard to find a good, cheap, properly graduated collection of English passages to be translated into French or German, without finding every difficulty explained away, and possibly a whole grammar embodied in the introduction—as if there were not grammars enough already!

Surely, these over-elaborated text-books assume that the teacher knows little or nothing of his subject.

The teacher—who is to teach modern languages in our public schools—the Englishman or the foreigner? This burning question arose in France and Germany as it has arisen in England, and in those countries it has been decided in a very significant way. No Englishman is now appointed to teach English in French or German public schools. We may be quite sure that these countries have not hastily adopted such a practice and some of their motives are sufficiently obvious. But too much is made of the argument that the foreigner cannot keep order in school. A well-bred and well-educated foreigner, acquainted with English ways and the English language, has as good a chance of keeping order as an Englishman who has to teach any subject apart from the ordinary form work.

The real difficulty is that if we wished to limit our modern language teaching to foreigners, we could not do so. There are not enough of them to go round. For example, at Harrow, there are two native French masters—no German. But French is actually taught to a greater or less extent by at least twelve Englishmen and German by eight.

It is plain that modern languages are taught and must be taught largely by Englishmen. In course of time they will probably entirely displace the foreigner. But before that they must fulfil one important condition. They must know, and know thoroughly well, the language they profess to teach. They may 'hear' a French or German lesson, but they cannot *teach* French or German until they have a colloquial and phonetic as well as a literary knowledge of these languages, in a word, until they are properly *trained* to teach them. That training they must largely seek abroad, as many are now doing.

Educational reform and progress are in the air. The nation generally is becoming alive to its educational deficiencies and to its educational needs. In the struggle for national existence under modern conditions, the victory will be largely to the best educated. Speaking generally of secondary schools, and especially of those in which the

traders and clerks of the future are being educated, no point seems to strike the national conscience so keenly as the sense of the inadequacy of our modern language teaching.

I have ventured to maintain that modern languages, if they are but properly taught, may be made the basis of the widest intellectual culture, and the most liberal type of education. Only the other day, presiding over the Modern Language Association at its annual meeting, the Head Master of Harrow said that the study of language was indeed, in his opinion, the best basis for a liberal education, but that whether that language was ancient or modern was not so important.

No one who has had the privilege of enjoying it in its fulness, will be tempted to depreciate the value and the charm of a classical training. The sense of the grandeur and of the majesty of Rome, of the tender grace and delicate charm of Hellenic civilisation, is as real and yet as impalpable as the perfume of the flowers on Hymettus or the echoes of an old love song, trailing along the Suburra in the calm of an Italian night.

> Me tuo longos pereunte noctes
> Lydia, dormis?

But it is clear that in future days this classical scholarship will not form the groundwork of the liberal culture of the vast bulk of our fellow countrymen. They will possess, however, if they choose, in the literatures of modern nations stores of mental nourishment and intellectual pleasure, as rich and more varied. And besides, they will have that added something, that ἔργον παρὰ τὴν ἐνέργειαν, which no dead language can claim to give, the knowledge of a tongue which is the key to the life of great and living nations, in their manifold forms of expression by the written or spoken word.

L. M. MORIARTY.

OPEN COMPETITIONS FOR (1) THE CIVIL SERVICE OF INDIA, (2) FIRST-CLASS CLERKSHIPS IN THE HOME CIVIL SERVICE, (3) EASTERN CADETSHIPS. 1898.

Examination Papers in French and German.

IN both cases the morning papers were too long. In French, the last extract for translation, 'either into verse or into prose,' was probably not done by any one; and if attempted, the result cannot have been brilliant. We quote half of it:

> When epithets you link
> In gaping lines to save a chink;
> Like stepping stones, to save a stride,
> In streets where kennels are too wide;
> Or like a heel-piece, to support
> A cripple with one foot too short;
> Or like a bridge, that joins a marish
> To moorlands of a different parish.

The first passage for translation into English might also have been omitted as too easy; the remaining four pieces would have been quite enough for three hours' work. In German, there were four well-chosen passages; but, here, again, the time hardly sufficed to translate them well. In fact, it was also a four hours' paper. It seems a pity that there is no French or German essay; it might well take the place of the second piece for composition.

The afternoon papers were distinctly satisfactory, and compare favourably with most of those set since 1892. There is a very considerable choice of questions, and candidates are thus able to gain marks for good knowledge of special periods. In French, the questions on Language were quite straightforward, and any one with a fair study of Mr. Toynbee's edition of Brachet would probably have scored good marks. The questions on Literature gave evidence of a most commendable desire to discourage 'cramming.' In German, there is also little fault to find with the questions, except, perhaps, that some are much easier than others. Where candidates are free to select questions, each of these must obviously have the same maximum marks: and here we find that the first question on Language would take as long to answer properly as the second, third and fourth put together. Again, in the paper on Literature, a good answer to the third or the fourth question should deserve three times as many marks as the answer to the sixth, which is purely a matter of 'cram.'

We should like to see the translation of a simple piece from an old French or a middle high German author made compulsory. The effect would certainly be salutary, as it would necessitate the reading of a medieval text; this would supply students with a better foundation for their philological work.

EDITOR.

FRENCH IN THE WELSH INTERMEDIATE SCHOOLS.

In order to obtain a certain amount of uniformity in the teaching in Welsh Intermediate Schools, and to make the task of examining them somewhat easier, the Central Welsh Board issued in September, 1897, a set of schedules or plans of work for the school year then commencing, and last July it held its first general examination on the lines laid down.

In French the scheme contained six stages or plans of work.

For the highest stage the special work was certain prescribed classics, together with word formation and outlines of historical grammar.

Stage 5 had one prose and one verse author to read, together with general grammar, unseens, &c.; the standard was supposed to be equal to that of London matriculation.

Stage 4 had the same author, and practically the same syllabus as the Oxford Junior Local.

Stages 3, 2, and 1 were presumably separated from each other, and from Stage 4 by a year's work.

In addition to the above scheme, a school might at the beginning of the year submit an alternative syllabus of its own, which the Board might, or might not, accept.

A school had perfect liberty to decide for itself for which stage it would enter any particular class, and while one school would enter its highest Form for Stage 5, another would only send its Sixth Form in for Stage 4, although the average age of the two forms might be the same. The former might get a bad report and the latter a good one, apparently without any notice being taken of this very important fact.

The examination consisted of two parts, one oral and the other written.

The oral examination was, unfortunately, very hurried, and two more or less parallel classes had frequently to be taken together. This made the class a very large one for Dictation, which was taken by every pupil. In Dictation—to all Forms alike—the piece was read three times in the usual English way, that is, during the second reading each phrase was read once, and once only.

This rule, which is an excellent one for one's own language, may need relaxing, at any rate on Examination Day, in the case of a foreign language, and especially in the case of Lower Forms. The pupils have, during the year, been accustomed to hear only their teacher's voice, tone and accent. The examiner's voice is strange to them, and on Examination Day they are naturally more or less nervous and excited. They fail to catch some phrase or other near the beginning, and they become flurried. It is certainly desirable that the examiner should repeat the Dictation phrase by phrase *twice*, in order to give the pupils confidence.

With regard to set books, those selected for stages 6, 5, and 4 were well suited to the classes for which they were intended. In stage 6 there was a choice of three sets of authors (*Molière, Corneille, Voltaire*, &c.); Stage 5 had *Stello* and *Le Luthier de Crémone;* Stage 4, either *Pierrille* or *Le Roi des Montagnes* (part) together with six of La Fontaine's *Fables.*

Stages 3 and 2 did not fare so well, for the selection in their case can hardly have been made after a careful examination of a specimen copy. Macé's *Contes du Château* (Stage 3) and De Maistre's *Prisonniers du Caucase* (30 pages of which had to be read for stage 2) are distinctly harder than the greater part of *Pierrille.* The sub-examiners do not seem to have quite realised this, for the passages selected for the examination were by no means the easiest that could have been chosen. Stage 3 had the first six Fables of La Fontaine to prepare. This is distinctly hard French for junior pupils (age 13–14), but the nine lines selected to test their work were taken from the least known Fable, and began, *il ne tiendra qu'à vous, beau sire,* and contained the line *cancres, hères et pauvres diables* (which would puzzle a good many seniors), as well as *point de franche lippée.*

As nothing short of learning the translation by heart would be here possible, a good teacher would probably pass lightly over these hard lines as being too difficult for the class, and on examination day he would feel very discouraged to find that all his careful work on the easier and more suitable Fables was to count for nothing. Such a question does not encourage conscientious teaching, but puts a distinct premium on cramming.

Apparently the examiners were not pleased with the result, for La Fontaine does not figure in this year's syllabus. The first three Fables (Cigale, Corbeau, Grenouille), are fairly simple, and it would have been far more satisfactory to have required that these should have been learnt by heart and recited at the *viva-voce* examination.

The pieces of seen translation were generally among the most difficult in the book,

and this was very hard on the dull, or even average, pupil, especially as several in the class would, through absence, have to take at least one of the pieces at sight. One hard and two average passages would better meet the case; and there might, with advantage, also be some slight choice in the matter of pieces, say, a choice of three out of four.

The 'unseens' showed a want of graduation. There was not much to choose between the passages in Stages 2, 3 and 4 in point of difficulty. The unseen of Stage 2, for instance, contained *démêlé, il s'agissait de surveiller de plus près*, and there was no vocabulary given.

Stages 5, 4 and 3 had a piece of continuous prose—a short story—to put into French, and this was the most satisfactory feature of the papers. These pieces were better graduated, they were interesting, and being better within the pupil's reach, they encouraged him to do his best.

Pupils in Stage 2 were less fortunate, for they had to attempt the retranslation of sentences from their author, which sentences the scheme had previously described as 'easy.' This is one taken from the Paper:—'Those who suspected him of wishing to desert would no longer have the same reason to distrust him'; and here is another: 'About his neck they put a chain, to which an oak log was fastened.' To translate such sentences at all correctly, a boy of 12 or 13 must practically know his author by heart.

A question which may be a good one for a lesson, when the particular page is fresh in the minds of the pupils, is not necessarily a good test of a year's work. It is too much to expect the whole author to be known as thoroughly as each separate page was known on the day of the lesson.

The schedules do not provide for the learning of the 'commoner irregular verbs' until Stage 3, and yet in Paper 2 every one of the five 'easy sentences' contained at least one irregular verb—became, knowing, were running, suffered, wished, promised. True, the pupils had seen the French for these words, but it is one thing to recognise that *souffert* means 'suffered,' and quite another to know that 'suffered' is *souffert*. Many teachers would doubtless like to have the terms 'commoner irregular verbs' and 'elementary syntax' more clearly defined in a future syllabus. At present these terms are rather vague.

French grammar had been mapped out into sections for the various stages, but, apparently, it was not realised that in order to read such a book as *Les Prisonniers du Caucase*, the pupils in Stage 2 would need to have a working knowledge of the whole of French grammar, including reflexive and irregular verbs, pronouns, &c., with some knowledge of the subjunctive mood; for the questions on their special section of the grammar (plurals, feminines, adverbs), were about as difficult as they could be made. Plurals of *monsieur, maréchal*, feminine of *marquis, bienfaiteur*, adverb from *confus*, or again in Stage 3 as plurals of compounds: *tête-à-tête, tout-puissant, sur-col, sourd-muet.*

This examination differs from the usual public examinations, in that the whole school must sit for it; it is not taken merely by the better boys of the higher Forms as is usually the case in the Locals and London Matriculation.

Therefore the papers should, in this case, be set rather with an eye to the average boy and the dull boy, and they should be distinctly easier than those of the examinations with which they are supposed in a general way to correspond.

Although the above criticisms may seem severe, they are not meant to detract from the very excellent work the Central Welsh Board is doing in organising education in Wales. No scheme can be perfect in its first year, but before faults can be remedied, it is necessary to clearly realise where they lie. The above criticism has been made with this object in view.

To sum up, the schedules of work in French had evidently been very carefully compiled, the selection of authors being, however, unfortunate, and the short-comings in the question-papers were probably due to the fact that the sub-examiners had not realised what was the age and general status of the pupils for whom they were setting questions.

The plans of work have been somewhat modified for the current year, and it is hoped that the French papers of next July will also show a marked improvement.

This year's scheme differs from last year's chiefly in the fact that 'unseen' may be taken in every stage instead of a set book; but the class, as a whole, must take the one or the other, no choice being given to individual pupils as in the Locals.

Junior and Senior Certificates are to be awarded on the results of the examination in the various subjects. The standard in French will be that of Stage 4 for the Junior, and of Stage 5 for the Senior Certificate, and conversation may be offered by candidates in addition to the subjects set forth in the general syllabus.

EDITOR.

CAMBRIDGE LOCAL EXAMINATIONS, DECEMBER, 1899.

We have just received the Report of the Cambridge Local Examinations Syndicate, from which we take the following extracts:

English.

Grammar (Preliminary: 5182 candidates; Juniors: 8066; Seniors: 2096).—*Preliminary:* not as good as last year; *Seniors*: questions on history of language not satisfactorily answered.

Composition (5182–8066–2180).—*Preliminary:* The subject-matter of the passage read out to the candidates was well remembered, and the majority of the papers were intelligible reproductions of it as a whole. Amongst faults were: (1) the use of a succession of abrupt sentences; (2) defective or misplaced punctuation, and this often to a degree which showed that the candidates could hardly have been accustomed to submit exercises in composition for correction by their teachers; (3) the misuse of quotation marks; (4) slips in the reproduction of a sentence which was capable of leading careless writers into confusion between direct and indirect narrative. On the other hand, clearness in narration was well sustained, and colloquialisms were not frequent, while, in the best papers, two somewhat difficult sentences were excellently managed. *Juniors:* The candidates appeared to have had insufficient practice in the composition of essays; in not a few of those sent up, long narratives of personal experience formed the main structure instead of being used merely as illustrations. Many compositions were disfigured by slang terms and colloquial abbreviations. *Seniors:* Each of the subjects proposed was selected by a good number of candidates. *Arctic Exploration* and *The river Nile* were chosen by a large number of boys, while many girls wrote on *Wild Flowers* and '*Knowledge is Power.*' The standard of merit attained throughout was above the average of previous years. Careful handwriting and careful composition usually went together. It was noticeable that both were affected by the quality of the writing-paper supplied at the centres. As usual, the marks obtained were often high or low throughout a centre. The girls reached a considerably higher standard than the boys, and showed superiority in handwriting, spelling, and clearness of arrangement.

Shakespeare (Juniors: 6452; Seniors: 1958).—*Juniors:* The work as a whole was not quite up to the average. The attempts to explain grammatical peculiarities were, with a very few exceptions, extremely poor. It is evident that in the great majority of centres very little attention is paid by the teachers to Shakespearian grammar; it was easy to find where intelligent teaching in the subject had been given, as all the answers at the few good centres were uniformly accurate and full. *Seniors:* At some centres the subject seemed to have been treated as matter for intelligent teaching, and the results were at these centres uniformly good. But at the great majority of centres the answers indicated that very little attempt had been made by the teachers to explain Shakespeare's meaning, or to induce candidates to think it out for themselves. In these cases the annotations of the text-book had been laboriously committed to memory with very little appreciation of their bearing on the passages illustrated by them. The quotations from the play in illustration of character were on the whole well done and showed that the text had not been neglected, however little its difficulties were understood.

Milton.—*Seniors:* The subject on the whole had been diligently prepared. Many candidates scanned lines in a purely mechanical manner without considering if the lines could possibly be understood as English when read according to the scansion given.

Lamb's Tales from Shakespeare. — *Preliminary* (3929): The work generally reached a very fair standard. The girls' answers were mostly fuller than the boys'. Questions relating to simple narrative of fact were usually well answered, and brought out an accurate acquaintance with the details of the different plots.

Macaulay.—*Juniors* (456): The work was on the whole satisfactory, most of the candidates showing a fair knowledge of the text and being able to explain the words and passages set.

French.

Preliminary (3950).—The translation of passages from the set book was on the whole very unsatisfactory; it was evident that the preparation had been generally imperfect, and in many cases entirely neglected. The unprepared passage was fairly well translated. The accidence showed a distinct improvement; the parsing was however very poor, and the question on adverbs was for the most part left unanswered. Improvement was also noticeable in composition, one or two sentences being rendered correctly by a considerable number of the candidates; very few, however, obtained high marks.

Juniors (7786).—The accidence, although much of it was fairly well done, was in many instances unsatisfactory. In the parsing, very bad mistakes were frequently made; the work of the girls was a little better than that of the boys. The question on the verbs was, with some exceptions, carelessly or ignorantly answered; the wrong persons and the wrong tenses were often given, while some three-fourths of the candidates conjugated *se taire* with *avoir*. Many blunders were made with respect to accents. A large proportion of candidates utterly failed to render correctly the elementary sentences given to illustrate the use of the conjunctive pronouns in French.

The passage of unprepared French of ordinary difficulty was well rendered by comparatively few.

In translation into French, an easy continuous passage was rendered with commendable grammatical accuracy by a satisfactory proportion of those who attempted it; the most general weakness was insufficient knowledge of idiom. The appended disconnected sentences, containing idioms of every-day occurrence, were rarely attempted with any degree of success.

Of the set books, a large majority of the candidates selected Malot's *Remi et ses Amis*. Their work was on the whole satisfactory, and there were very few absolutely worthless papers. The phrases were fairly well translated and explained.

A considerable number of candidates took up Molière's *Le Bourgeois Gentilhomme*. The translation was good on the whole. The second passage was less well done than the first; and the phrases in the third question were not very well rendered.

The number of candidates who took unprepared translation in lieu of set books was small. The work was on the whole very poor and decidedly inferior to that of the previous year. Very few candidates attempted the idiomatic phrases, and still fewer did so with success.

Seniors (2048).—The grammatical questions were on the whole correctly answered. The short sentences

set for translation, however, were usually badly done, elementary mistakes being far too common.

In easy unprepared translation the general average of the work was not very high.

In the translation of the unprepared passage of ordinary difficulty, the work was on the whole fair, in many cases very good.

The composition—English into French—was generally weak. The rendering was much too bald, and insufficient knowledge was shown of difference of idiom.

The set books had evidently been carefully read by the majority of the candidates. There were fewer failures than in the previous year.

The two passages of unprepared translation in lieu of set books were taken by a larger proportion of candidates than in 1897 ; and, on the whole, with better results. There was a considerable improvement in the rendering of idiomatic sentences.

GERMAN.

Preliminary (181).—The work shewed no distinct improvement upon the unsatisfactory results of the two previous years.

Juniors (1057).—About three-fourths of the candidates selected the easier set book (Andersen's *Märchen*), while of the remaining fourth about one-third chose the more difficult book (Raumer's *Der erste Kreuzzug*), and about two-thirds attempted the unseen translation given as an alternative for a set book.

Bad methods of teaching were very conspicuous in a great number of centres, and only in the case of a few was there evidence of careful and really efficient teaching.

A certain percentage of the failures was due entirely to want of knowledge of the elements of accidence.

The unprepared passages for translation from German into English, although not presenting any real difficulties either of vocabulary or of construction, were done very badly by many of the candidates.

The passage given for translation from English into German, although very easy, was quite beyond the powers of most of the candidates. Here, too, their vocabulary proved to be unduly small.

In conclusion the examiner wishes to express once again his strong conviction that in a great many schools a complete reform of the teaching of elementary German is urgently required. Unless more time and greater attention are given to the careful teaching of the elements of the language, and unless German is taught from the very beginning as a living and spoken language by duly qualified teachers, the results of the school teaching of German will remain eminently unsatisfactory, and the aim of modern language teaching will be completely missed.

Seniors (456).—Even the work of the better candidates was very much wanting in exactness, plurals being continually substituted for singulars, and past tenses, even in a descriptive passage, for present. The set books were very imperfectly known, especially Lessing's *Minna von Barnhelm*. In grammar, the irregular verbs were very indifferently known, and very few of the candidates attempted with any success to turn every-day English expressions into idiomatic or even correct German. Only six candidates obtained three-fourths of full marks in grammar. A fairly easy piece was set for composition, and was attempted by about three-fourths of the candidates. The work of most of these was wholly worthless, except for a few consecutive words here and there, that were right or nearly so.

SPANISH.

Juniors (10).—The work was on the whole satisfactory. The grammar left considerable room for improvement, as did the composition in most cases.

Seniors (19).—The work throughout was thoroughly satisfactory.

WELSH.

Juniors (4).—The general quality of the work was better than in the preceding year.

PROMENADE À TRAVERS LE FRANÇAIS.

II.

Si le lecteur n'est pas las d'une première promenade,[1] je lui propose de continuer notre excursion à travers champs, et de parcourir ensemble d'autres sentiers. Le domaine du français a beau être clairement défini, avoir des lignes, j'entends des règles, nettement tracées, ces sortes de jalons ne réussissent pas toujours à maintenir les gens dans la bonne voie. On y marche les yeux bandés, on y piétine, on s'y égare, puis l'on butte, et finalement l'on tombe au point de devenir méconnaissable.

Au dire de l'académicien M. Désiré Nisard —un défunt 'immortel,' il n'y a que les " écrivains de race " qui sachent combien le *bon* français est difficile à écrire. Sans prétendre le moins du monde à cette qualité car ce n'est guère hors de France qu'elle peut s'acquérir, je demande à reprendre ma course, vagabonde j'en conviens, mais en me reposant de temps à autre sous le couvert d'hommes compétents, dont je citerai les noms ' toutes fois et quantes.'

Il y a quelque 50 ans, un homme d'état, qui était en même temps un homme d'esprit, cela se voit encore, disait :—' Tendez une corde au travers d'un boulevard ou de toute grande artère, et arrêtez indistinctement tous les passants qui se présenteront pendant une heure, une journée si vous voulez, demandez-leur de vous faire une paire de bottes ou un pantalon, tous, à part les bottiers et les tailleurs, vous riront au nez, indignés de la proposition.

' Demandez-leur, au contraire, de vous

[1] Voir le précédent No. I. de la Revue.

fournir les bases d'une constitution politique, ou de vous indiquer un remède contre une maladie quelconque, tous revêtiront aussitôt l'habit du législateur ou le frac du médecin, et se mettront à l'œuvre, rien n'étant plus facile, il semble, que de gouverner un peuple ou de guérir les gens. C'est ainsi que les choses se passent dans l'enseignement : chacun s'y croit appelé et digne d'y entrer—

dignus dignus est intrare
in nostro docto corpore,—

comme si la jeunesse était un simple morceau de drap ou de cuir, dans lequel on peut tailler à coups de tranchet ou de ciseaux !

' Dieu sait pourtant combien sont rares les Arnold, les Rollin, les Pestalozzi.'

A cette première remarque, je voudrais en ajouter une autre. N'êtes-vous pas frappé du nombre infini de livres qui se publient en Angleterre sur le français ? Ouvrez les catalogues de librairies et vous y trouverez une liste interminable d'ouvrages où cette langue, comme celles d'Esope, est assaisonnée à toutes les sauces—sauce grammaticale, sauce choisie, sauce recueillie, et toutes d'après une nouvelle préparation, je veux dire par un nouveau procédé S. G. D. G.[1]

Quoi qu'il en soit, l'heure arrivée, le ragoût est servi, substantif ou verbe, mais, soit mauvaise cuisson des aliments, soit leur manque de maturité, soit dyspepsie prématurée chez l'enfant, la nourriture reste indigeste et ne lui profite que très rarement. Le fait est que le repas, pris à sec, reste sans saveur comme sans arome ; il y manque, passez-moi encore cette figure, le verre de champagne qui tient les esprits en éveil, par quoi j'entends une conversation parsemée d'impromptus, espèces de hors-d'œuvre dont les jeunes estomacs sont si friands. Par analogie, on peut dire ici, avec Thomas de Quincey, qu'une nation n'est vraiment civilisée que lorsqu'elle a un repas où l'on cause.

L'enseignement des langues vivantes est beaucoup trop *livresque*, tel est mon point. Je crois vraiment que c'est à une pléthore de livres que l'on peut attribuer le temps d'arrêt que d'aucuns ont remarqué dans la marche du français. Tout maître se croit obligé d'annoter au moins un de nos romans et d'en faire le thème de ses réflexions pédagogigues, historiques ou linguistiques, comme si chacun de nous, professeurs de langues, était ou trop ignorant ou trop paresseux pour savoir et trouver ces choses avant ou pendant les heures de classe ! Ces livres annotés (set books), outre qu'ils paralysent l'action du maître, nuisent également à l'enfant, en ce qu'ils ont pour objet de lui épargner la recherche au moyen des annotations qui figurent au bas de la page ou à la fin du volume. Or, ' la terre qui ne travaille pas ne pousse que des herbes folles, eût-on à la surface jeté la semence à pleine volée.'

Ce sont là des lieux communs ; mais la routine est si forte et l'indifférence si répandue que tous, aînés et cadets, nous suivons les mêmes errements, à telle enseigne qu'il ne vient, apparemment, à la pensée de personne qu'il en est du travail intellectuel comme de l'effort manuel : ' Where intellect is not active, education can never be efficient, and, unless knowledge is loved, character will not be cultivated ' (Prof. Jowett).

Je n'ignore point l'argument derrière lequel on va se retrancher pour justifier ou expliquer cet état de choses. On invoque l'exigence des examens, la nécessité de faire le plus grand nombre possible de points, afin d'obtenir le poste mis au concours ou le titre qu'on ambitionne. Mais, à mon avis, cet argument est plus spécieux que fondé. L'expérience que j'ai du sujet m'autorise à dire que là, justement, on néglige la proie pour courir après l'ombre.

Soyez sûr d'une chose, c'est que le plus grand nombre de points est acquis à celui des compétiteurs qui possède la plus grande somme de français *pratique*, je veux dire à celui qui est le plus habitué à parler la langue ou à l'entendre résonner à ses oreilles ; car, rencontrant une tournure idiomatique, un terme familier, si fréquents dans le discours, écrit ou parlé, l'étudiant, ainsi armé, sera plus généralement en mesure de terrasser l'ennemi que celui dont la connaissance est toute théorique : ' La parole est le fil conducteur de l'intelligence dans le labyrinthe des idées.' (Balmès.)

En vain, me direz-vous que c'est une question de mots à emmagasiner dans la mémoire. Non ; eussiez-vous dans la tête la nomenclature des mots compris dans le vocabulaire, que vous ne sauriez pas la langue, pas plus que, par la nomenclature des dates, vous ne posséderiez la connaissance des évènements historiques et leur portée philosophique. Voici par exemple six mots dont un seul est différemment placé—

J'ai faim, il *me* faut manger.
J'ai faim, il faut *me* manger.

La grammaire n'a rien à voir ici, le langage parlé, seul, indique la différence ex-

[1] Signe convenu, en matière de brevets, pour : *Sans garantie du gouvernement.*

trême qui résulte de la position occupée par le pronom *me*.

Supposez cette phrase prise sur le vif :— 'In the absence of my general I am in attendance upon his wife.' Comment sera-t-elle rendue par le commun des martyrs ?

Supposez encore celle-ci que j'extrais de l'incomparable Robinson Crusoe: 'The first thing I made of thèse skins was a great cap for my head, with the *hair* on the outside *to shoot off the rain*.' Selon toute probabilité, 9 fois sur 10, l'étudiant traduira *hair* par : cheveux, et *shoot off the rain* par : fusiller la pluie. Or, je le maintiens, seul l'usage de la parole, seul l'exercice oral, seul le chassé-croisé de la conversation parviendront à mettre ces nuances en lumière.

Mais les méthodes, comme la bicyclette, sont à la mode ; elles se disputent le marché, chacune déployant ses couleurs. L'une a pour titre : 'French without a master.' Une seconde a pour enseigne : 'Le Français en 14 ou 26 leçons.' Une troisième fait appel au geste, à la sempiternelle répétition du mot ou de la phrase *usque ad nauseam*. Une quatrième fournit des images tant soit peu zolaesques, avec une prononciation figurée, la plus grotesque des farces. Une cinquième, nommée Volapük, remonte au père Adam et veut créer une langue de toutes pièces. Enfin, une sixième, dite phonétique, voudrait que l'on parlât toutes les langues d'après un plan uniforme, zézéyant avec le midi, s'égosillant avec le nord, et, dans ce but, torturant notre orthographe pour la réduire aux proportions de ce nouveau lit de Procuste— Où es-tu, Molière !

Est-ce que les Crichton, les Mezzofante et *tutti quanti*, qui parlaient diverses langues, avaient eu recours à des systèmes, autres que l'étude et le travail, pour les apprendre ? Est-ce que les savants du moyen-âge, Italiens, Espagnols, Anglais et Français, ne se parlaient pas tous en latin qu'ils avaient purement et simplement appris par le raisonnement et l'application ? Est-ce que Montaigne, qui parlait latin à 7 ans, et J. S. Mill, qui parlait grec à 8 ans, avaient acquis l'usage de ces langues par la grammaire ?

Non. Le professeur Alexander Bain lui même, parlant de ce dernier dans *l'Encyclopædia Britannica*, nous dit ce qui suit : "It is forgotten that many thousands of persons have known Greek before the age of eight without a knowledge of the technicalities of Greek grammar." En résumé, on met la charrue devant les bœufs, on fait de nos jours de la grammaire dès la première heure, d'où le dégoût et la satiété qui s'emparent des enfants. La grammaire est synthétique quand l'esprit de l'enfant procède par analyse !

On connaît l'histoire d'Horne Tooke qui, étant à Eton College, fut sévèrement puni pour avoir refusé de dire à son maître la *raison* pour laquelle il avait fidèlement employé le subjonctif dans un thème latin, chose qu'il savait très bien. Plus tard, après quelques heures de retenue, le maître le questionna de nouveau et lui demanda de dire en vertu de quelle *règle* il avait employé le subjonctif :—'La règle, dit H. T., la voici ; mais vous m'aviez demandé la raison !'

Il est donc urgent de réagir contre les malencontreuses méthodes, puisqu'elles commencent par dénaturer les choses. Non contentes d'encourager la paresse des écoliers, elles stupéfient les maîtres et rendent notre profession encore plus ingrate et plus machinale.

Avant de finir, je voudrais dire un mot du choix des livres de lecture, lequel ne se fait pas toujours avec discernement. Dans la crainte d'un mal on tombe dans un pire. Que l'on fasse connaissance avec Corneille et Racine, rien de mieux ; il ne faut pas oublier toutefois que le langage du premier est souvent fautif. La Bruyère, son contemporain, a dit : 'Corneille ne peut être égalé dans les endroits où il excelle . . . mais il est inégal. Dans quelques-unes de ses pièces, il y a des fautes inexcusables contre les mœurs, . . . des négligences dans les vers et dans l'expression.' D'autre part, je me permets d'ajouter que nous ne parlons ni comme les Romains, ni comme les Grecs que nos grands tragédiens mettent sur la scène.

Certains esprits vont peut-être défendre ce choix au point de vue de la lecture et de la récitation. Je leur répondrai ce qui suit pour les mettre en garde : 'Bien lire en français et bien lire en anglais sont deux manières entièrement opposées ; et cette opposition tient à la différence de la nature de l'accent prosodique dans les deux langues.' Quant à la récitation, on ne peut trop la cultiver, car elle habitue l'étudiant : 1° à prononcer correctement et à parler devant un auditoire ; 2° à s'assimiler des idées justes, de belles pensées, de beaux sentiments ; 3° à former le jugement et à développer le moral.

Il est à peine nécessaire d'ajouter que ces divers exercices réclament beaucoup de conditions, tant de la part des maîtres que des élèves, et ces conditions sont telles que je ne saurais les aborder ici sans sortir de mon cadre, et sans craindre de fatiguer le lecteur, auquel je dis : Au revoir !

ALF. HAMONET.

ENGLISH BRANCH OF THE ALLGEMEINE DEUTSCHE SPRACHVEREIN.

THE formation of this branch society is largely due to the energy and enthusiasm of a few German teachers in England; and the success which has already attended their efforts justifies the belief that the society will do excellent work in a sensible, not in a sentimental, way.

The first meeting took place on January 21st, in the upper hall of the German Athenæum in Mortimer Street.

PROFESSOR ALOYS WEISS was in the chair and opened the proceedings by a telling speech. He pointed to the attempts that have been made in recent times to 'purify' the German language, and said that the aim of this society was to keep the charm and vigour of the German language, but to drop all *Ausländerei*. This was particularly important for the Germans living in a foreign country, the language of which they spoke and heard a great deal, which fact often led them to introduce convenient foreign words into their native language. He felt great satisfaction in stating that the branch society already numbered 79 members; and he concluded by appealing particularly to the English teachers of German to join the *Allgemeine Deutsche Sprachverein*. In England it must be their endeavour to call attention to the importance and beauty of the German Language and Literature, and to claim for it more generous recognition in the curricula of English schools.

HERR HUGO BARTELS read an interesting paper in which he briefly described the introduction of foreign words into the German language from a historical point of view. He alluded to the often ludicrous attempts of the seventeenth century purists, and contrasted the sober work of the *Sprachverein*. His words were supplemented by DR. EUGEN OSWALD, the distinguished Secretary of the Goethe Society, whose amusing speech elicited laughter from an audience which had until then been singularly grave. He frankly avowed himself to be a radical, and suggested that *Vorsitzer* should be substituted for *Vorsitzender*.

PROF. WEISS then read the rules of the Berlin-Charlottenburg Zweigverein, and suggested that, with a few slight alterations, they might be adopted by the London branch.

The motion was carried unanimously, after a short discussion whether the word *Vorsitzer* should be used for President. It was decided that this small point should be allowed to stand over.

PROF. RIPPMANN expressed his satisfaction at the formation of this society and echoed the words of the chairman, that English teachers should become members. He referred to the importance of improving the position of German in English schools, and thought that the Society could do a great deal in this respect. He then moved that the provisional committee should be requested to accept office for the current year. This motion having been carried unanimously, the committee consists of Prof. Weiss, Dr. Oswald, Herr H. Bartels, Herr A. Siegle, Dr. H. Borns, Dr. K. Breul, and Herr H. Muthesius.

The annual subscription has been fixed at five shillings, for which members receive the publications of the *A. D. Sprachverein*, and are admitted to such lectures and discussions as the Committee may arrange. Those who wish to join the Society should apply to the President, Prof. A. Weiss, Detmold House, 22 Wellington Road, Charlton, S.E., or to the Hon. Secretary, Herr H. Bartels, Parkhurst, Sevenoaks Heath, Kent.

FROM HERE AND THERE.

A LECTURE was given at the College of Preceptors, on February 15th, by Mr. W. C. Brown, M.A., of Tollington Park College, 'On the Teaching of Modern Languages in Prussian Schools.' The lecturer exhibited time tables of the four most important types of Prussian secondary schools, and gave his impressions of the results of modern language teaching in Berlin. We hope in our next issue to give a detailed account of the lecture.[1] At present we will only remark that Mr. Brown proved himself an able advocate of the *neuere Richtung*. In the discussion which followed, the chairman (Mr. Storr) pleaded for those whose aim it is to impart to their pupils a love of French and German classics. Mr. Kirkman and Mr. Fabian Ware spoke on phonetics. Prof. Spiers advocated learning poetry, &c., by heart, and Miss Brebner took an optimistic view of the prospects of modern language teaching in this country.

* * *

The *Liverpool Daily Post* of February 25th, [illegible] a report of the inaugural

[1] Since writing the above, we have seen a very full report in the *Educational Times* for March, to which we refer our readers.

lecture delivered by Dr. R. J. Lloyd, who was recently appointed Honorary Reader in Phonetics at the University College. We reproduce some of the salient points:

A satisfactory science of language must be able to express all the physical phenomena of language in terms of matter and motion. Every sound of language ought to be ultimately expressed as to its origin, in terms of the movements and positions of the organs creating it; and as to its acoustic nature, in terms of the resulting aerial movement. The thing heard, however, is a subjective sensation subject to psychical laws.

The excellent results attained in modern language teaching in Germany have been largely due to the teachers learning phonetics. The cardinal fact in this teaching is that the articulation of a foreign sound is always more easily, surely and permanently learned by description and practice of the muscular efforts involved than by mere groping after the sound heard. The chief thing to be taught and learned is not the sound, but the right and exact mode of producing the sound.

As to the English language, its present tendency is to diverge rapidly in pronunciation. The unity of the language is really in danger. . . . Phoneticians are working to provide practical means to avert this threatened calamity; and it is a calamity which can be averted in no other way. Every one must wish them success in an effort so important to England and to the world.

* * *

Those who believe in paying full attention to the living speech in the teaching of languages, will be interested in the following account of Miss Dale's method of teaching English reading:

A meeting was held at the Wimbledon High School on December 10th, by the kind invitation of Miss Hastings, at which Miss Dale explained, with practical illustrations, the method of teaching Reading, which she has been perfecting for several years, valuable help having been given to her by the children themselves. Hitherto, she had been labouring under the great disadvantage of having no suitable book to place in the hands of the children; but now she had written the '*Walter Crane*' *Readers*, the first four of which were shown at this meeting.

The subject is approached from the side of the spoken language; words spelt and pronounced alike are classified into groups; colour is introduced into these groups to distinguish between vowels, voiced, voiceless and silent consonants, though the text of the Readers is in uniform black; the sounds are evolved and tabulated on a specially constructed frame, according to the part of the mouth used in their production; the printed symbols are taught before the written ones, and no new symbols or diacritics are used in the text.

Miss Dale said that this method enabled her to make reading the means of cultivating reasoning powers, as the children evolved new words for themselves; moreover, it encouraged clear pronunciation, intelligent expression and good spelling, and it could be made the centre of lessons on history, geography and natural history, suggestions as to which would be found in the Teachers' Book accompanying the Readers.

Prof. Walter Rippmann, who was in the chair, said that when English was taught on a phonetic basis, the pronunciation of foreign languages would become an easier matter, and the difficulties of the modern language teacher would be considerably lightened.

Mr. Buxton Morrish, a member of the Council of the Girls' Public Day School Company, in proposing a vote of thanks to Miss Dale, said he had listened with great interest to her lecture, and Mr. Dent acknowledged his indebtedness to Mr. Walter Crane for his charming illustrations. C. M. T.

* * *

We have seen the Readers to which reference is made in the above account, and also Miss Dale's book for the teaching of English reading. We are most favourably impressed alike by the soundness of the views expressed, by the orderly progress from lesson to lesson, and by the extraordinary sympathy with the child-mind of which every page furnishes proofs. In asking Mr. Walter Crane to illustrate the delightful incidents of child-life, the publishers (Messrs. J. M. Dent & Co.) have shown a spirit of enterprise which we trust will be appreciated by teachers. It may safely be said that Mr. Crane has risen to the occasion, and that his pictures reach the high-water mark of his work for children. Such illustrations as the full-page picture of Mildred and Winifred listening to the frogs are quite remarkable; and we envy the little ones who will be taught to read by means of these charming booklets.

* * *

We have received a circular, signed by men and women of high standing in the educational world of England and America, in which eloquent testimony is given to the great and abiding value of the work done by Robert Herbert Quick in raising the status of teachers. We heartily endorse the following appeal for subscriptions to the 'Quick Memorial Fund':

It has been felt by many that the forthcoming publication of his 'Literary Remains' by the Cambridge University Press furnishes a suitable opportunity for raising some memorial to one whose name is held in so much honour, both here and in America, and it has been suggested that such memorial could take no more fitting form than the establishment of a Quick Memorial Library at the Teachers' Guild—an institution with whose aims and work he so fully sympathised, and in which there already exists a nucleus for such a memorial in the 900 volumes on modern pedagogy given to the Guild by Mrs. Quick in 1892, and in the valuable collection of works on historical pedagogy which she shortly after placed in its library on loan, and of which she is prepared to make a gift (with due guarantees against its dispersion in the event of the dissolution of the Teachers' Guild) at the request of the Memorial Committee.

It is further suggested that, if sufficient money—say £500—be subscribed, the whole sum should be invested, and the interest only be devoted to the

purchase of books, so that, if possible, the memorial should be permanent.

Subscriptions, marked on envelope 'Quick Memorial Fund,' may be sent either to John Russell, Cripplegate, Woking, Surrey (Hon. Librarian, Teachers' Guild); or to Prof. Foster Watson, University College of Wales, Aberystwyth.

* * *

We welcome the appearance of the *School World*, which is described as 'a Monthly Magazine for use in Secondary Schools.' The contents are most varied; but almost every article is of interest for teachers, and is brightly written. It is unnecessary to discuss the first number at length, as the publishers (Messrs. Macmillan and Co.) appear to have sent a copy to almost every teacher in the land. This should secure for the *School World* a large number of subscribers; certainly no masters' common room should be without a copy.

* * *

There is no article on the teaching of classics; and yet there can be no doubt that it is sorely in need of improvement. It is to be hoped that the example now being set by modern language teachers in 'humanising' their lessons will have its effect on their classical colleagues. When will the first 'First Latin Book,' based on the 'new method,' appear? It will no doubt be a difficult task to write such a book; but the obstacles should not be insurmountable.

* * *

Prof. Rippmann in his article on the early teaching of French does not deal with matters of method; he rather 'clears the ground.' He urges the importance of providing competent teachers for the first years, and considers English teachers, as a rule, preferable to Frenchmen. He ends up in a spirit of breezy optimism as regards the capacity of English children for learning modern languages:

> Let us, then, introduce the children to the new language without handicapping ourselves with any preconceived ideas that after all, with such material, we shall not be able to do much. On the contrary, the material is good; it is far better for us to have doubts about our own powers of imparting knowledge and to do our utmost to perfect these.

* * *

The *Educational Review* has taken on a new shape. The page is smaller, but the matter has not been curtailed; the price is now fourpence. The first number of the new series is full of promise, and if only the following numbers keep up to this high level, teachers will have every reason to be grateful. The Editor sets forth the aim of this 'pedagogic monthly' in the following words:

> We shall not wholly neglect the progress of political development—that would be both narrow and unscientific—but our aim is to fill the want of an educational magazine—to establish an arena where new theories may be set forth, new methods published, and new results recorded for the guidance and stimulus of the thousands of practical workers who fill our schools.

* * *

The following articles appear in the first number: *Atmosphere and Perspective*, by Mr. P. A. Barnett; *Order and Freedom in School Discipline*, by Mrs. Bryant; *University Examinations for Girls*, by Miss Beale; *Co-Education of Boys and Girls*, by Mr. H. B. Garrod; and *Is there a Religious Question in Education?* by Canon Lyttelton.

* * *

The following is a list of the books which have up to the present been purchased with the proceeds of the Beuzemaker Memorial Fund, and which can, by the kind permission of the Council of the Teachers' Guild, be consulted by members of the *Modern Language Association* at the library of the Guild (74 Gower Street, W.C.) during the hours at which it is open.

Nouveau Larousse Illustré. Vol. 1.

Adolf Stern: *Studien der Litteratur der Gegenwart.*

Hermann Hettner: *Literaturgeschichte des achtzehnten Jahrhunderts*, dritter Theil, 1es, 2es, 3es Buch.

Friedrich Kluge: *Etymologisches Wörterbuch der deutschen Sprache* (6 Auflage).

Moritz Heyne; *Deutsches Wörterbuch*, 1er, 2er, 3er Band.

Hermann Paul: *Deutsches Wörterbuch.*

* * *

A number of members of the Modern Language Association were photographed on the second day of the Annual Meeting. Both groups (with and without hats) have come out very well, and copies can be obtained by sending half-a-crown for a silver print, or three shillings for a platinotype to Mr. Palmer Clarke, Post Office Terrace Cambridge.

* * *

Particulars of the Courses to be held at Lisieux and Tours in August next have been issued by the *Teachers' Guild*. All instruction will be given in French, and students must have some knowledge of the living language at least. Lectures will be given at Lisieux for four weeks (from Aug. 2), and at Tours for three weeks (from Aug. 3). The list of lectures is attractive, and we hope many teachers will avail themselves of

these excellent opportunities of combining the useful and the pleasant. Full particulars as to classes, fees, etc. can be obtained of Mr. H. B. Garrod, Gen. Sec. of the Teachers' Guild, 74, Gower Street, W.C.

* * *

We take the following from the *Cambridge University Reporter* of March 21, 1899:—

The Special Board for Medieval and Modern Languages recommend that an examination be instituted in spoken French and spoken German separate from the Medieval and Modern Languages Tripos, and that it be conducted in accordance with the following Regulations:

1. An examination in spoken French and spoken German shall be held annually. The examination in each language shall include (*a*) dictation, (*b*) reading aloud, and (*c*) conversation. Every candidate shall be required to satisfy the examiners in each of the three sections (*a*), (*b*), and (*c*).

2. The subjects for conversation shall be taken mainly from a book or books to be from time to time prescribed by the Board. Public notice of the books selected for the examination in any year shall be given by the Special Board for Medieval and Modern Languages in the Michaelmas Term preceding the examination.

3. A student may be a candidate in either language, or in both, if he has previously passed the Medieval and Modern Languages Tripos, or one part at least of the Special Examination in Modern Languages.

4. The examination shall be conducted by four examiners, two for French and two for German, nominated every year by the Special Board for Medieval and Modern Languages and appointed by the Senate in the Michaelmas Term preceding the examination.

[The other regulations regard detail for carrying out the examination.]

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There is no Bibliographical List in this number, owing to the space required for the reports of the Cambridge and other meetings; a fresh instalment will, however, appear in our next issue.

MODERN LANGUAGE ASSOCIATION.

At the meeting of the General Committee held on Saturday, January 28th, Mr. E. L. Milner-Barry was added to the Editing Committee of the *Modern Quarterly*. A sub-committee was appointed to consider what steps should be taken to meet the recent demands in connection with commercial education, for the more efficient teaching of modern languages. The members of the sub-committee are Messrs. Longsdon, Somerville, Fiedler, and Fabian Ware, and they have power to add to their number. The following new members of the Association have been elected:

Miss Ethel Corbett, B.A., St. Catherine's Hill Worcester.
G. E. Fuhrken, M.A., Ph.D., 17 Castle St., Berkhamstead.
W. Campbell Brown, M.A., Tollington Park College, N.
Charles H. Clarke, Ph.D., 22 Greencroft Gardens, S. Hampstead.
James. F. Young, M.A., 1 Comrie Crescent, Exeter.
F. de Baudiss, University College School.
W. J. Clark, Arborfield, Weybridge.
G. J. Hill, The Forbury, Reading.
Miss Tooke, Sheffield High School.
W. H. Witherby, M.A., Leeds Grammar School.
G. W. J. Macfarlane, Mill Hill School.

The Modern Quarterly of Language and Literature

NOTICE TO CONTRIBUTORS.—*The Modern Quarterly of Language and Literature*, edited by H. Frank Heath, with the assistance of Dr Braunholtz, Dr Breul, Mr I. Gollancz, Mr A. W. Pollard, Prof. Walter Rippmann, and Prof. V. Spiers, is open for the discussion of all questions connected with the study and teaching of Medieval and Modern Languages and their Literatures. Contributions dealing with Germanic should be sent to Dr Breul, Englemere, Chesterton Road, Cambridge; with Romance to Dr Braunholtz, 37 Chesterton Road, Cambridge; or to Prof. V. Spiers, 91 Holland Road, Kensington, London, W.; with the teaching of Modern Languages in Schools to Mr E. L. Milner-Barry, Mill Hill School, London, N.W.; with the Bibliographical List to Prof. Walter Rippmann, 41 Westmoreland Road, Bayswater, London, W.; and those dealing with all other subjects to the General Editor, H. Frank Heath, University of London, Burlington Gardens, W. All contributions should be clearly written, with the name and address of the author, and the number of words they contain, legibly written on the last page. Unsuitable MSS. can be returned only if a stamped addressed envelope or wrapper is enclosed.

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W. Victor.

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With the assistance of
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WILHELM VIETOR, PH.D.

PROFESSOR OF ENGLISH LANGUAGE AND LITERATURE AT THE UNIVERSITY OF MARBURG.

ALL who are interested in the study and teaching of modern languages and phonetics are familiar with the name of Wilhelm Vietor of the University of Marburg, whose portrait, recently taken, is given with this number of our journal.

Vietor, like most specialists in phonetics, was first induced to approach the study of the then almost unknown science from purely practical considerations, namely, in his case, the apparently insurmountable difficulties which he, a native of Middle Germany, encountered in his attempts during his sojourn in England to acquire a genuine English pronunciation. Phonetics was originally an English study, although afterwards, with the notable exceptions of Dr. Henry Sweet and Dr. Lloyd, neglected by Englishmen and annexed by Germany; and Vietor's studies made him acquainted with the works of the pioneers in phonetics, Bell and Dr. Ellis—he made the personal acquaintance of the latter. So it happens that the first edition of Vietor's *Elemente der Phonetik* was written in Liverpool, where he was lecturer in Teutonic languages at University College. Fortunately in his scientific ardour he never lost sight of the practical side of his subject, and does not consider it beneath his dignity as a University Professor to publish quite elementary works to popularise a knowledge of his science, as for example, *Die kleine Phonetik* two years ago, which has been translated and adapted (and Vietor himself says 'improved') for the English public by Professor Rippmann under the title of *Elements of Phonetics*. He also founded and edited the one German journal for scientific and practical phonetics, the *Phonetische Studien*, now issued as a supplement to the *Neuere Sprachen*.

Some six years ago he devoted much attention to the so-called 'Experimental Phonetics,' or rather 'Mechanical Phonetics,' but afterwards, like almost all scientific phoneticians, became very sceptical as to their utility. He found that while they gave interesting confirmation of certain facts already observed, they were not likely to further the science to any great extent. At this time, however, a discovery of great importance for mechanical phonetics was made by him, namely a method by which the vibrations of the vocal chords are recorded. It is characteristic of him that he has not taken the trouble to emphasise his property in this discovery.

Vietor's phonetic work and his desire to

make that work practically useful, led him to study the diversities of German pronunciation, and to consider the possibility of establishing a standard for the whole German-speaking world. On this subject he is now universally acknowledged as the highest authority. The first edition of his *Aussprache des Schriftdeutschen* appeared in 1885, and the work has now reached a fourth edition. He translated it himself into English under the title of *German Pronunciation*, and it has also been translated into Dutch. In this question he has not allowed himself to be biassed by local patriotism, and advocates the North-German pronunciation as used on the stage. The commission which sat from the 14th to the 16th of April, 1898, to settle the question of a standard pronunciation for the German stage, consisting of six directors of theatres (Claar, Graf von Hochberg, Freiherr von Ledebur, Baron von Putlitz, Stägemann, Tempeltey) and five University Professors (Luick, Seemüller, Siebs, Sievers, Vietor), was not attended by Vietor himself, who was at the time absent in Italy. On reading the work issued by the commission, *Deutsche Bühnenaussprache. . . Herausg. von Theodor Siebs*, he had the satisfaction of learning, that, in spite of his absence, the decisions of the commission agreed in almost every detail with the views he had been advocating for years.

But not less important have been Vietor's efforts to bring about a reform in the teaching of modern languages, which have made the *Neue Methode* intimately associated with his name. Long before Gouin and other prophets were heard of, in 1882, an anonymous pamphlet appeared by 'Quousque tandem,' entitled *Der Sprachunterricht muss umkehren!* Here, as since in his writings and speeches, he denounces the slavish imitation of the methods unhappily still in vogue in teaching Latin and Greek, advocates the direct oral use of the language to be learned, the inductive teaching of the grammar, speaking to go before reading, composition in the language taught instead of 'exercises' and 'translations,' etc. The pamphlet created great excitement in pedagogical circles, and there were various surmises as to the authorship, some shrewdly suspecting that it emanated from the neighbourhood of the Prussian Minister of Public Instruction. A second edition with the author's name appeared in 1886. Here again Vietor has had the satisfaction of seeing his views, which were at first fiercely attacked on all sides, accepted by an ever-increasing number of modern language teachers and professors (witness the *Association Phonétique Internationale*, now numbering over 1000 members); also in part at least officially adopted by the Governments of Prussia and Austria; carried into practice in the Scandinavian countries, and not unknown in England. Some six years ago Vietor with others founded the journal *Neuere Sprachen*, the organ of the Reform movement in Germany and abroad.

Vietor's other philological works, such as that dealing with the Northumbrian Runes, I need not dwell upon here.

But this notice would be incomplete without some reference to Vietor as a man. He is emphatically a gentleman in the best sense of the English word; and his straightforward and unselfish character has not failed to gain for him the respect and attachment of friends and pupils. Those who only know him from his works are usually much surprised on first meeting him to find in 'Quousque tandem' a most amiable and modest man, one who magnifies other people's deserts in the same measure as he minimises his own. Those who know him better have at times seen too the old fire when he is roused by ignorant conceit, or by a threat, or by the fear that causes sacred to him are in danger. Vietor is a genuine *Neuphilologe* in his broad-minded sympathy with other nations than his own, his particular weakness apparently being for England.

I shall not attempt to enumerate the long list of honours bestowed upon him by various societies; as of immediate interest may be mentioned that he is one of the four Honorary Members of the *Modern Language Association*, and is President of the *Association Phonétique Internationale*. Born in 1850, he is now forty-nine years of age.

W. TILLEY.

SPANISH STUDIES IN ENGLAND, IN THE SIXTEENTH AND SEVENTEENTH CENTURIES.

SKEAT says in his *Principles of English Etymology*, that 'the literary influence of Spanish upon English has been extremely slight,' and that 'the acquaintance of Englishmen with Spanish was far less intimate than their knowledge of Italian.' This may be so or not, but the dictum does not rest on a thorough investigation of Spanish studies in England, for such has never been made. The reproductions of early translations from the Spanish in the *Tudor Library*, together with the thorough discussions of the editors, will no doubt throw some light on the literary side of this question, while it is the intention of the present paper to point out the extent of a purely linguistic interest in Spanish during the period of greatest literary activity in England, in the lifetime of Shakspeare and Milton.

Linguistic accomplishments were more common in England in the sixteenth century than at any later time. All the learned knew two or three ancient languages, and persons of culture affected at least the knowledge of Latin. There were many who in addition were as much at home in French and in Italian as in English; some even went so far as to neglect their native tongue and to show a marked preference for foreign literatures. This, in the case of Italian, provoked the righteous wrath of Roger Ascham, who saw nothing but corruption emanating from Italy, and who accused his countrymen of becoming *Italianated*. It is noteworthy that the same predilection for Italian held sway at the court in France, and that it called forth at almost the same time the sharp satire of Henri Estienne: '*Deux dialogues du langage françois italianizé.*'

It was but natural for Englishmen to cling to the French language. Ever since the Norman invasion there was a continuous stream of French literary influences active in England; besides, the court pleadings were held in French, and the majority of law-books were written in the same language. This intimate intercourse of Englishmen with the French language had sharpened in them a clearer understanding of its laws than was naturally shown by those Frenchmen who did not have another language with which to compare their own. So it happened that the French grammars and diction

appeared in England in the sixteenth century were more thorough and are of greater philological importance than similar native works of the same period. Palsgrave published his 'Lesclarcissement de da langue francoyse' in 1530. In 1572 Higgins added a French column to Huloet's English-Latin dictionary, and this was imitated the following year by John Baret. Then Holyband (Desainliens) published a large number of grammars and dictionaries, and in 1611 appeared Cotgrave's French dictionary.

The Italian language found its earliest expounder in Thomas Williams, who wrote a dictionary for Boccaccio, Dante, and Petrarch in 1550. This was soon followed by Holyband's works and by Florio's excellent dictionaries, the last and most complete of which appeared in 1611.

Throughout the greater part of the century the Spanish language and literature were entirely unknown in England. Previous to 1586 there occurs a mention of the language in Andrew Borde's 'Introduction of Knowledge' (1542), but the specimens of the tongue which he gives are devoid of philological interest. In 1586 the silent enmity of the most Catholic country towards Protestant England had found its open expression in the preparation of the Armada, and the subsequent disastrous fate of the latter was not calculated to abate Spanish hatred.

Prompted by the impending danger and the probable complications with Spain, the English began to see the necessity for the study of Spanish. As early as 1586 the Oxford press printed: 'Reglas gramaticales para aprender la lengua Espannola y Francesa, confiriendo la una con la otra, segun el orden de las partes de la oration Latina.' The notice of this work is given in Ames' 'Typographical Antiquities' without the mention of the author's name or any further description of the work. I believe De Corro to have been the author of it on the following grounds: No grammar of Spanish and French is given in Prof. Knapp's 'Catalogue of Spanish grammars and dictionaries' (Boston Public Library Bulletin for 1884), or in Viñaza's 'Biblioteca Historica de la Filologia Castellana,' previous to 1586. The next to appear was Thorie's 'The / Spanish / Grammer, / with certeine Rules for teaching

he / Spanish and French tongue. / By

which they that haue some knowledge in the French / tongue, may easier attaine to the Spanish, and like- / wise they that haue the Spanish, with more facilitie / learne the French: and they that are acquain- / ted with neither of them, learne either or / both. Made in Spanish, by M. An- / thony de Corro. / With a Dictionarie adioyned vnto it, ... / By Iohn Thorius, graduate in Oxenford. / London, Iohn Wolfe,' 4°. 3 pp. 119 + (7) for the vocab. It is mentioned as a translation of Anthony De Corro's Spanish grammar, but it does not appear that De Corro ever had a grammar printed. The unique treatment of French with Spanish in the 'Reglas gramaticales' and the non-existence of De Corro's original work, as also the fact that Thorie styles himself a 'graduate in Oxenford,' necessarily force the conclusion that the Oxford press had for good reasons omitted De Corro's name from the title-page of the 'Reglas gramaticales.'

De Corro's grammar seems to have been soon forgotten, and Thorie's translation of it with the appended dictionary (containing 'the explication of all Spanish words cited in the said grammar, and is as a key to open everything therein') did not fare any better. In 1590 England was ripe for the study of Spanish, and, as often happens under similar circumstances, not less than four grammars and dictionaries were licensed to be printed that year. Of Thorie's book I have just spoken. Then there is an entry in the Stationers' record which runs as follows: 'A Spanish grammar conformed to our Englishe Accydence. With a large Dictionarye conteyning Spanish, Latin, and Englishe wordes, with a multitude of Spanish wordes more then are conteyned in the Calapine of X: languages or Neobrecensis Dictionarie. Set forth by Thomas D'Oyley, Doctor in phisick, with the cõfirence of Natyve Spaniardes.'

This book never saw the daylight. When D'Oyley discovered that Percivale was about to publish a similar work, he generously submitted his manuscript to the latter. The following year Percivale's work was printed: 'Bibliotheca / Hispanica. / Containing a Grammar, / with a Dictionarie in Spanish, / English, and Latine, gathered out / of diuers good Authors: very / profitable for the studious / of the Spanish / toong. / By Richard Percyuall gent. / The Dictionarie being inlarged with / the Latine, by the aduise and con- / ference of Master Thomas / Doyley Doctor in Physicke. / Imprinted at London by / Iohn Iackson, for Ri- / chard Watkins. / 1591.' The second part reads: 'Bibliothecae Hispanicae / Pars Altera. / Containing a dictionarie,' etc., as in the first.

It is a small quarto. Signature A—F in fours, except the last, which has three leaves; the first page of the dictionary begins again with A, and goes through Z in fours. The back of the title-page bears a coat of arms with the legend: 'Honi soyt qvy mal y pense.' Title-page.—Coat of arms.—Epistle Dedicatorie ('To the right honorable Robert Earle of Essex and Ewe').—To the Reader.—Two Latin poems: To the practitioners in the Spanish, by James Lea (poem); Ad Lectorem, by R. Perciual.—The Analyticall Table for the grammar.—The Spanish grammar.—To the Reader.—Dictionary.

In the introduction the author gives the reason which led him to write it—'I open vnto thee a Librarie; wherein thou mayst finde layed readie to thy view and vse, the toonge with which by reason of the troublesome times, thou art like to haue most acquaintance.' Percivale's fears of troublesome times were founded on his intimate knowledge of affairs of state with which he had been intrusted, having among other things deciphered a packet which in 1586 bore intelligence of the preparation of the Armada.

In the writing of his dictionary he used the best material at hand—Lebrixa's Spanish-Latin dictionary, of which an edition had appeared as late as 1570, and Cristoval de las Casas' Spanish-Italian dictionary of 1587—'The dictionarie hath coste me greatest paynes, for after that I had collected it into Spanish and English out of Christoval de las Casas and Nebricensis; casting in some small pittance of mine owne, amounting well neere to 2000 wordes; which neither of them had; I ranne it ouer with Don Pedro de Valdes and Don Vasca de Sylua.' Percivale does not inform us how he had collected the two thousand additional words; no doubt part of them came out of Calepine's stupendous dictionary, which contained also a Spanish column, and which Doyley had excerpted.

The novelty of the study of Spanish is well expressed in Lea's introductory poem—

'Though Spanish speech lay long aside within our Brittish Ile
(Our Courtiers liking nought saue French, or Tuscane stately stile),
Yet now at length (I know not how) steps Castile language in,
And craues for credit with the first though latest she begin.'

In the same year came out W. Stepney's

work—'*The Spanish Schoole-master*, containing Seven Dialogues, according to euery day in the weeke, and what is necessarie euerie day to be done, wherein is also most plainly shewed the true and perfect pronunciation of the Spanish tongue. . . . Newly collected and set forth by W. Stepney, professor of the said tongue in the famous Citie of London. *Spes anchora tuta.* Imprinted at London by R. Field for Iohn Harrison, 1591,' 8°. A, 4 leaves; B—R in eights, R7 with Errata, and R8 blank. Dedicated by Stepney to Robert Cecil, son of Lord Burleigh, in Spanish. Hazlitt adds that this volume includes Proverbs and Sentences, the Lord's Prayer, the Creed, the Ten Commandments, and a Vocabulary. Prof. Knapp says that these Dialogues are the same as those which Minsheu later appropriated. This I cannot affirm, not having access to Stepney's work, but I am inclined to believe that Prof. Knapp was misled by the similarity of the number of dialogues to ascribe identity of form; Minsheu's dialogues do not give 'what is necessarie euerie day to be done,' and unless proved otherwise are an independent production.

Eight years later the study of Spanish had taken firm root in London, and the existing text-books were either out of print or insufficient in the treatment. To supply the demand John Minsheu wrote the following three books:—

(1) 'A Dictionarie in Spa/nish and English, first published into the / English tongue by Ric. Perciuale, gent. Now enlarged and / amplified with many thousand words, as by this marke * to each of them / prefixed may appeere; together with the accenting of euery worde throughout the / whole Dictionarie, for the true pronunciation of the language, as also for the diuers signifi/cation of one and the self-same word: And for the learner's ease and furtherance, the declining of / all hard and irregular verbs; and for the same cause the former order of the Alphabet is / altered, diuers hard and vncouth phrases and speeches out of sundry of the best / Authors explaned, with diuers necessarie notes and especiall directions / for all such as shall be desirous to attaine the per/fection of the Spanish tongue. / All done by Iohn Minsheu / Professor of Languages in London. / Hereunto for the further profite and pleasure of the learner / or delighted in this tongue, is annexed an ample English Dictionarie, / Alphabetically set downe with the Spanish words thereunto adioyned, as / also an Alphabeticall Table of the Arabicke and Moorish words now / commonly receiued and vsed in the Spanish tongue, which / being dispersed in their seuerall due places throughout / the whole Dictionarie are marked thus †: / by the same Iohn Minsheu. / For the right vse of this worke, I referre you to the directions / before the Dictionarie, contriued in diuers points differing / from other Dictionaries heretofore set foorth. / Imprinted at London, by Edm. Bollifant / 1599.'

4°. A2, A—Z and Aa—KK in eights, except KK, which has six leaves. Title-page.—To the right vertuous and thrise worthy, Sir Iohn Scot, sir Henry Bromley, sir Edward Greuel Knights, and Master William Fortescue, esquire, etc.—To the reader.—Directions for the vnderstanding the vse of the Dictionarie, etc.—A Dictionarie in Spanish and English (paged 1—249). —A Dictionarie in English and Spanish (paged 249—321, incl.).

(2) 'A Spanish Grammar, / first collected and published by Richard Perciuale / gent. Now augmented and increased with the decli/ning of all the Irregular and hard verbes in that toong, with / diuers other especiall Rules and necessarie notes for all / such as shall be desirous to attaine the per/fection of the Spanish / tongue. / Done by Iohn Minsheu / Professor of Languages in London. / Hereunto for the yoong beginners learning and ease, are / annexed Speeches, Phrases, and Prouerbes, expounded out of / diuers Authors, setting downe the line and the leafe where in / the same bookes they shall finde them, whereby they / may not onely vnderstand them, but by / them vnderstand others, and the rest as they shall / meete with / them. / *Virescit vulnere Virtus.* / Imprinted at London, by Edm. Bollefant. / 1599.'

4°. 4 leaves unsigned. a—b in sixes, paged 1—84. Title-page.—To the right worshipful gentlemen students of Grayes Inne.—To the Reader. Two poems; one Latin, one Spanish.—The Proeme.—Generall Obseruations from the Latine for the framing of the Spanish. — Grammar.— Words, Phrases and Sentences out of Diana, etc.

(3) 'Pleasant and Delightfull / Dialogues in Spanish / and English, profitable to the learner, / and not vnpleasant to any other reader. / By Iohn Minsheu, Professor / of Languages in London. / *Virescit vulnere Virtus.* / Imprinted at London, by / Edm. Bollifant. / 1599.'

4°. 2 leaves unsigned, K—P in sixes, except P, of which there are 4 leaves, paged

1—68. Title-page.—Al muy illustre Señor, Don Eduardo Hobby.—Dialogues.[1]

It is not at all apparent why Minsheu should have mentioned his work in conjunction with Percivale's, unless it be that the prestige of the former book seemed to insure a ready acceptance of the new, if it bore Percivale's name on the title-page; or Minsheu may have been under personal obligations, and may have thought that by a public avowal of it he could escape the charge of ingratitude. No doubt, Minsheu copied the whole of his predecessor's dictionary; but for this he was scarcely more indebted to Percivale than to Percivale's sources, which were certainly accessible to him. Besides, his own additions, containing a large number of new words and variant forms of those formerly given, number at least one-third of the whole work, and to this he for the first time added an English-Spanish part. Percivale's grammar has been more than doubled in size; the examples are always original, and the verb is treated with greater completeness.

This mention by Minsheu of the older work has misled many a writer, *e. g.* Viñaza, to catalogue his books under Percivale—a mistake which has been perpetuated in the catalogues of most libraries possessing any of his works. Minsheu was a careful reader of Spanish literature, and his additional words in the dictionary are certainly all derived from printed books. From the 'words, phrases, etc.,' attached to his grammar, we see that he had excerpted the Diana of Monte Mayor, Celestina, La vida de Lazaro de Tormes, Floresta española, Marco Aurelio, Araucana, and translations from Plautus and Iehan de Tournes.

His works were very popular, and were highly esteemed at Oxford and Cambridge. But it is especially his Dialogues that became classical, and were reprinted for two centuries and in many countries. Viñaza mentions the following versions:—French, by César Oudin (1608, 1611, 1675), and Francisco Sobrino (1708, 1737, 1734); Italian, by Francisco Franciosini (1638, 1687, 1734); German, Italian, and French, by Antonio Oudin (1665). To these Prof. Knapp adds Stevens (1706) and Alvarado (1719). I. de Luna, a teacher of Spanish in Paris and London, reprinted in 1619 the Spanish part in his 'Dialogos Familiares,' in which he added five new dialogues to those given by Minsheu. In the introduction 'A los lectores,' he says of those he copied—'Esen vnos dialogos hechos en Londres por vn Castellano, los quales estan tan corrompidos, que en siete que son, he allado mas de quinientas faltas notables, que se conoce no ser de la emprenta, y tales que si la buena fras dellos no mostrasse ser Español el que los hizo, los huuiera desconocido, y pensara ser su autor algun Vizcaino, ma esto no puede ser, porque el lenguage, y los muchos, y buenos refranes, muestran de quien son, y que si ay faltas se les han pegado de los que han querido ser maestros, antes de ser buenos discipulos, y corregir lo que no podian entender.'

Luna evidently did not think much of Minsheu, but his opinion is the outgrowth of what the Germans so well characterise as *Brotneid*. In ten pages of text collated, none but typographical errors were discovered by me, nor are Luna's corrections always very fortunate. It may be, indeed, true that a Spaniard had written out the dialogues for Minsheu; the latter still deserves credit for introducing them with his translation and notes to an English public.

In 1605 was published the following little volume—'The / Key of / the Spanish / Tongve, / or / A plaine and easie Intro-/ duction whereby a man may / in a very short time at-/taine to the Knowledge / and perfection of / that language. / By / Lewis Owen / Ovid. / Nescio qua natale solũ dulcedine cunctos, / Ducit, & immemores nos sinit esse sui. / London / Imprinted by T. C. for W. Welby, / and are to be sold in Paul's / churchyard at the signe / of the grey-hound. / 1605.' 12°. A, 6 leaves: B—M5 in twelves. It is dedicated to Sir Roger Owen, Sir Thomas Middleton, and John Lloyd. The Epistle Dedicatorie.—To the curteous Reader. — Grammar. — Four Dialogues.—A Short Dictionarie.—The First Epistle Generall of Saint John the Apostle, in English and Spanish.—Errata.

In the introduction, Owen speaks of his 'rude & unpolished book begotten in Spaine, and brought foorth in great Brittaine,' which is in accord with the statement in the National Dictionary of Biography, that he had lived several years in Spain. The work is entirely original, and bears no resemblance to Percivale or Minsheu.

In 1611 John Sauford published his 'Προπύλαιον / or / an Entrance / to the Spanish / Tongve. London, Th. Haueland, for Nath. Butter,' 4° (2), pp. 64. (2nd edition in 1633.)

As in the case of so many men of the Elizabethan period, very little is known of Minsheu's life, and that little is contained in the prefaces to his monumental work, 'The Guide into the Tongues.' From these it appears that soon after the appearance of

[1] The works were reprinted in 1623.

his Spanish works, he had set out to write a Dictionary in five languages, which were subsequently increased to eleven. To accomplish this task, he employed a number of native scholars for a period of years, who excerpted the best authors in the several languages. In 1610 he took his work and his clerks to Oxford, where for four months 'The Guide into the Languages' was subjected to a thorough revision. On the preparation of his work he had spent nearly one thousand marks, and got greatly into debt by it. The Universities of Oxford and Cambridge gave him testimonials as to the excellency of his book; in both Minsheu is recommended to the favour of those who would advance the cause of learning, and the work is spoken of in the Oxford letter as a 'rare and excellent Worke in this Kinde, pleasant and profitable, and now correct in all these Tongues, and very Worthy to be Printed and Published throughout Christendome, for the Benefit and helpe of Learning in all these Tongues, for the Credit of our Nation, and the speciall advancement of our English Tongue amongst other Nations.'

These testimonials, together with some specimen pages, Minsheu carried with him to London, and tried to procure sufficient money to have his work published. After many trials and tribulations, he succeeded in getting 170 subscribers to his book, and in 1677 it was printed. The fly-leaf contains the names of all those who had contributed money to it; this is the first book printed in England which contains a printed list of subscribers.

Minsheu had studied his languages abroad, where, it seems, he had been in some way supported by English merchants. He was taken prisoner, it is not known where and when, and was rescued or ransomed by merchants. As he places these incidents in his younger time 'aboue thirty yeeres since,' when he certainly was not less than twenty years old, we may assume his birth to have fallen before the year 1567. He died before 1633, for in a copy of Th. Stafford's *Hibernia Pacata* of that year, there is an imprint: 'London, Printed by A. M., and part of the impression made over to be vented for the benefit of the children of John Minsheu deceased.' (Hazlitt.)

This remarkable work is arranged according to the English vocabulary, differing in this from his predecessor in polyglot dictionary writing, Calepine, who had arranged his words according to the Latin vocabulary. Minsheu's reading was prodigious; he used all the sources available, and generally gives credit to the authors whom he consulted. There is not any similar production in any country in the seventeenth century that can at all be compared with this labour. It is a storehouse of information, and though naturally often faulty in etymologies, will still repay the study of the philologist. But it is in the Spanish part of his work that we are now interested.

Minsheu had intended to add tables of references to the different languages. He finally abandoned the task on the ground that there existed good dictionaries in those languages, and he wrote out only the Spanish part which bears the following title: 'A most copious Spanish Dicti-/onarie, with Latine and English (and / sometime other Languages) and enlarged with diuers thousands of words, with the Etymo-/logies, that is, the Reasons and Deriuations of all, or most part of Words in the Spa-/nish Tongue, that vnder the Name, the Nature, the Propertie, Qualitie, Condi-/tion, Effect, Matter, Forme, Fashion or end of things, are directly described: / also referred in Minsheu his Etymologicall Dictionary of / eleuen Languages, by figures; whereof the first shewes the / Page, and the second the number of Primitiue words in / the same Dictionarie contained that you may / also see the Etymologies of the other / tenne Tongues. / By the Studie, Labour, Industrie, and at the Charges of Iohn / Minsheu Published and Printed. / Cum gratia et Privilegio Regiae Maiestatis, et vendibiles extant Londini apud / and are to be sold at /'

As this book is bound in with 'The Guide into the Tongues,' the place where it is to be sold is to be supplied from the latter: 'John Brownes shop a Booke-Seller in little Brittanie in London.' Preceding the English title there is a Latin one: 'Vocabularium Hispanicolatinum et Anglicum, etc.' Folio, 2 unsigned leaves, A—Q in sixes, except the last, of two leaves. In four columns. Title-page—Praemonitus Lectoribus (Latin and English).—Notae quibus vtimur sic intelliguntor (Latin and English).—Vocabularium.[1]

The period elapsing from the appearance of Minsheu's Spanish Dictionary up to 1617 was a fruitful one for Spanish lexicography. In France appeared the Spanish dictionaries of Pallet and Oudin, the latter of which became the basis of all Spanish-French dictionaries of the century. In 1609 Victor published in Geneva his 'Tesoro de las tres Lenguas,' which is not entirely a reprint of

[1] This word is omitted in the 1627 ed. of 'The Guide into Tongues.'

Oudin's, as Prof. Knapp holds in his list of dictionaries, but contains a large number of additions. In Spain came out in 1611 Covarrubias' 'Tesoro de la Lengva Castellana.'

In Minsheu's new dictionary we find incorporated all of Covarrubias, and the mention of Victor indicates that the English author had also availed himself of the French sources. Had Dozy and Engelman consulted Minsheu instead of Victor and Covarrubias, as they profess to have done, they would have been able to give a larger collection of words of Arabic origin. They knew Urrea, Guadix and Tamarid, who are the old Spanish authorities on Arabic words, only through the slovenly mention of them in Victor, whereas Minsheu did not take the latter's statement on faith but independently perused them, and added to them a number of others on the authority of the Arabic scholar, W. Bedwell.

The new words are not restricted to those of Arabic origin. There are more than 3000 of them not contained in any previous or subsequent dictionary. For many of these Minsheu quotes his authorities, among whom we find Francisco Sanchez (mentioned as *Bocense*), Dr. Laguna, Hieronymus Megiserus, Goropio, Pineda, Garibay, Lopez de Velasco, Mariana. It is also evident, from his mention of certain other authors, that he was acquainted with Aldrete's works. If any charge can be preferred against our author it is this, that he was too prone to regard typographical errors as deviating forms of the usual words; but I am not quite sure that he was always mistaken, for in many cases the seemingly corrupt forms have turned up somewhere during my investigations. Especially complete is his vocabulary of plant-names, there being several hundred not mentioned elsewhere.

This remarkable dictionary has remained a sealed book to all who have written on Spanish philology, its existence being barely hinted at by some; this is the more strange since copies of his works are not so rare, and since he is mentioned frequently by dictionary writers during the seventeenth and eighteenth centuries.

In 1622 Cæsar Oudin's French grammar was translated into English by James Wadsworth, and the following year Luna's 'Arte breve i compendioso para aprender a leer, escreuir, pronunciar i hablar la Lengua Española' was published by William Jones in England. As these works were originally written out of England by a Frenchman and Spaniard respectively, no description of them will be given; they are only mentioned here for completeness' sake, to show the unabated interest for Spanish studies which finds its last exponent in the seventeenth century in Howell. The latter published in 1662 the following work: 'A New English Grammar, Prescribing as certain Rules as the Languages will bear, for Forreners to learn English: Ther is also another grammar of the Spanish or Castilian Toung. With som special remarks upon the Portuguese Dialect, etc. Whereunto is annexed a Discours or Dialog containing a Perambulation of Spain and Portugall, etc. For the service of Her Majesty, whom God preserve. Lond. 1662. 8vo. Dedicated to Catherine of Braganza.'

After him there appeared in 1674 a Grammatica quadralinguis by J. Smith, of small account. In 1706 Stevens reprinted (and in 1740 copied by Pineda) Minsheu's grammar, and there was published no new grammar before the end of the century.

Two years before, *i.e.* in 1660, Howell published his dictionary of four languages. The two copies in the Harvard Library differ in many respects from the one given by Hazlitt; they will, therefore, be described at a greater length.

'Lexicon Tetraglotton, / An / English-French-Italian-Spanish / Dictionary: / whereunto is adjoined / a large Nomenclature of the proper Terms / (in all the four) belonging to several Arts and Sciences, to Recreations, to / Professions both Liberal and Mechanick, etc. / Divided into Fiftie two Sections; / with another Volume of the choicest / Proverbs / In all the said Toungs, (consisting of divers compleat Tomes) and the English / translated into the other Three, to take off the reproach which useth to be cast upon Her, That / She is but barren in this point, and those Proverbs She / hath are but flat and empty. / Moreover, / There are sundry familiar Letters and Verses / running all in Proverbs, with a particular Tome of the British or old Cambrian / Sayed Sawes and Adages, / which the Author thought fit to annex hereunto, and make / Intelligible, for their great Antiquity and Weight: / Lastly, there are five Centuries of New Sayings, which, in tract of Time, may serve / for Proverbs to Posterity. / By the Labours, and Lucubrations of James Howell, Esq. / *Senesco*, non Segnesco. / London, / Printed by J. G. for Cornelius Bee, at the Kings Armes / in Little Brittanie. 1660. / Folio. Frontispiece by W. Faithorne and titles, 3 leaves: A, 2 leaves, To His Majesty Charles The Second: To the tru Philologer, and the Printer to the severest sort of

Reader, 3 leaves: B—H h h h h in twos, containing the English-French-Italian-Spanish Dictienary.' Then comes a new Title-page: 'A Particular Vocabulary or Nomenclature, etc. . . . London, Printed by Thomas Leach, 1659: 1 leaf: Dedicatory to the Pair-Royal of Peers, William, Lord Marquis of Hartford, etc., Thomas, Earl of Southampton, etc., John, Earl of Clare, etc., 1 leaf: To the Knowing Reader, 1 leaf: A Table of the several Sections comprised in this Nomenclature, 2 leaves: A a a a a a—B b b b b b b b in twos, the Sections. A new title, Παροιμιογραφια. Proverbs, etc. . . London, Printed by J. G. 1659, preceded by a poem, 2 leaves: Dedicatory to Lord Mountague, 1 leaf: To the knowingest kind of Philologers, and A Letter of Advice consisting all of Proverbs, 3 leaves: C—d in fours, English Proverbs (the last three pages: Some of old John Heiwoods Rhimes, which run for the most part in Proverbs and Adages of old Ferne yeers): English Proverbs rendred into French, Italian, and Spanish, [a]—[62] in fours: French Proverbs, with new title-page, Dedication to Sir Willoughby, (A)—(E 2) in fours: Italian Proverbs, with new title-page, dedication to Sir William Paston, *A—*D in fours: Proverbs, or Adages in the Spanish Toung, whereunto there are added divers, in Portuguez, Catalan, and Gallego; with glosses upon the darkest of them, etc. (new title-page in Spanish and English), A—E in fours (A, title-page; a letter composed of Spanish Proverbs, dedicated to Sir Lewis Dives, 2 leaves; Proverbs, 30 pages; A Letter sent by a gallant to his mistress, . . . all in proverbs, taken out of Blasco de Garay, 2½ pages): British Proverbs (with new title-page, and dedicatory to the Earl of Carberry, etc.), † A—† F in fours: Divers centuries of new Sayings, etc. (new title-page, dedicatory to the Bishop of Salsburie), (a)—(6) in twos, (c) 3 leaves.

In the introduction 'To the True Philologer,' Howell discusses shortly the dialects of France, Italy, and Spain. It does not appear in what manner the author collected his words, but it is evident that he used the dictionaries which had been printed before him, for he says: 'Let the Judicious Reder observe besides, that in this new Lexicon and Nomenclature ther be very many recent words in all the fower languages which were never inserted in Dictionary before. It is now above forty yeers since *Florio*, *Cotgrave*, and *Minshew* compiled theirs, but ther be divers words got into those languages since.' He gives, as a rule, more than one Spanish equivalent for a given English word. A comparison of several significations given in both, shows that Howell has excerpted the whole of Minsheu's Spanish dictionary of 1617, and that he has generally strung together loosely words of nearly the same meaning, but there also occur words not given in Minsheu. His work must therefore be used with caution, as the older lexicographer treats his words with greater precision, and from the first sources.

To atone for this his Particular Vocabulary is of great and original value. It is a mine of rare expressions in every imaginable field of human activity, and is the result of an extraordinary industry: 'It had required extraordinary Labor to have done it in *one* Language only, more in two, much more in three, but to perform it in fower (which was never done before) let the discreeter sort of Readers judge how it would puzzle one's pericranium; I confesse to have had some single helps in divers things that did facilitat the Thing, and Monsieur de Novilliers did contribute more than any.' What a pity we are not informed of his Spanish source. The number of words contained in these sections that are not to be found in the dictionary of the Academy or in Tolhausen is appallingly large, and many puzzling passages in the old Spanish writers are easily explained by means of this part of Howell's work.

The collection of proverbs had long ago attracted the attention of G. M. Duplessis, who speaks in the highest terms of them in his 'Bibliographie Parémiologique,' and the Spanish part has called forth the following remarks of José María Sbarbi in his 'Monografía sobre los Refranes, Adagios i Proverbios Castellanos' (p. 328): 'Es digna de ser consultada toda esta seccion por los amantes de la Paremiología en general, á causa de incluirse en ella multitud de refranes algo raros.' As far as I know, little, if any, use has been made of Howell even in this respect.

The period of original creation in Spanish lexicography, which had its beginning with Percivale and Minsheu, came to a close with this work of Howell's. For half-a-century nothing more was done in the way of writing grammars or dictionaries, and even then (1706) John Stevens' 'A New Spanish and English Dictionary' is nothing but a shameless copy of Minsheu with some matter of his own of a doubtful character. It is surprising that Prof. Knapp should not have noticed it, for he speaks of it as 'a painstaking work, and the basis of subsequent

Spanish-English dictionaries up to Neuman's (1802).' The following dictionaries appeared during that period: Pineda's 'Nuevo Diccionario Español e Ingles,' etc.; Delpino's 'Diccionario Español e Ingles,' etc.; Baretti's 'A Dictionary Spanish and English,' etc.; Connelly and Higgins' Dictionary (printed in Madrid). Of Pineda's performance Prof. Knapp himself says: 'A mere reproduction of Stevens with some additions, and a detestable orthography.' Delpino says of Captain Stephens' (*sic*) dictionary that it 'ought to be called rather a faulty collection of the most witless consonances under the name of proverbs, with ridiculous commentaries upon their true sense and origin,' and a cursory perusal of his work will show that he follows closely the dictionary of the Spanish Academy; this he states explicitly on the title-page. Baretti's work rests on Delpino; in the introduction he says: 'Delpino's edition being sold, and a new one wanted, the present compiler has corrected and enlarged it. This he has performed chiefly by the help of Johnson's dictionary with regard to the English part, and of the Spanish Academicians with regard to the Spanish.' Connelly and Higgins disclaim to follow the dictionary of the Academy, and Neuman 'had particular recourse to the dictionary published at Madrid in 1797 and 1798, in four volumes quarto, by the Reverend Fathers Connelly and Higgins . . . which, although interspersed with many inaccuracies and misconceptions, is yet the best dictionary of the Spanish and English languages that has hitherto appeared.'

In view of all these statements it is hard to understand how Prof. Knapp could have been led to such inexactness. The work begun by Minsheu (from the small beginning of Percivale) finds the last imitator in Stevens and Pineda; with Delpino begins the influence of the Academy, whose dictionary had appeared in the meantime, and remains so up to the present. Delpino knows Minsheu only by hearsay, for he speaks of him as having lived at the end of the seventeenth century; after him Minsheu is never mentioned again.

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PRE-MALOREAN ROMANCES.

THE dainty volume, announced as the first of the 'Arthurian Romances unrepresented in Malory,' contains a prose rendering, in modern English, of the well-known romance of *Sir Gawain and the Green Knight*, from the pen of Miss Jessie Weston, a name familiar to students from her spirited translation of Wolfram's *Parzival* and a very interesting study of *The Legend of Sir Gawain*.

At present the pre-Malorean romances of the Arthur cycle are the private preserve of scholars. For every hundred readers of the *Morte d'Arthur* not one could name an earlier work on the subject. And yet, or perhaps on this very account, I have known Malory's epic ranked with the highest in literature. However easily one may sympathise with such admiration, it must nevertheless be admitted to be exaggerated. The *Morte d'Arthur* is not the greatest book ever written, and that by a long way, but it is perhaps not too much to say that, from its breadth and variety, its picturesqueness and mystery and infinite suggestiveness, the body of legend that clusters round the British king stands above all other cycles of romance whatever. I do not mean that the work done in this field, though great from Béroul to Swinburne—and it is yet alive—excels that done in others; far from it; but I do mean that the legend, or rather legend-cycle itself, as an artistic saga, as an expression of the passion most deep, the utterest loyalty, the purest ideals of humanity, is not only unsurpassed but unapproached, I mean that it is the greatest history that the world has yet produced. Even such a stupendous theme as that of the Œdipus-saga, thanks to the classical fetters that clasp it round, seems narrow, personal, restricted, when compared with the great drama of fate and humanity, passion and death, that centres round the British chief.

By singular good fortune, the Arthurian cycle became wedded to—or did it create?—that of the Sangraal, and so became associated with the inmost mysteries of the faith of the makers, the faith that they adorned and embroidered with the richest flowers of their fancy and their best gifts of song. Perhaps by no less good fortune, but un-

doubtedly productive of greater confusion, was the union brought about between the cycle of Arthur and the more conservatively Keltic Tristram-saga, that saga that tells the greatest, most wondrous tale of human love that the world has ever listened to. It is with regard to this saga that I wish to call attention to some points which seem to have been so far overlooked.

Notwithstanding the great thirtieth volume of the *Histoire Littéraire de la France*, the history of the Arthurian romances is yet to write. That will be the work of a life, and the life of no ordinary man. Outlines are common, and such as those from the pens of M. Gaston Paris (*Lit. Fr. au Moyen Age*), Professor Saintsbury (*Romance and Allegory*), and M. Clédat (*Hist. de la Langue et de la Lit. Fr.*, vol. i.) will be familiar to most students of literature. Nevertheless, I must briefly state the facts on which I wish to build.

Two early versions of the Tristram legend, from which all later versions seem to derive, are known to us, both in fragments only. Béroul, the author of the earlier of these, wrote about 1150, and was succeeded by Thomas about 1170. The connection with the Arthur cycle is as old as Béroul, yet it is to be noticed that in the later poem Mark is king of all England, and nothing is known of Arthur and his knights. Experts may differ as to the extent to which the legend is or is not of mythological origin, or as to whether its birthplace is Armorica, Ireland or Wales; but one point on which all seem agreed is, that it is in its origin absolutely distinct from the Arthur cycle.

Thomas claims as his authority a certain *conteur* of the name of Bréri, who is known to have found fame in Wales in the twelfth century. Béroul's version, however, being twenty years the senior, suggests that the story was current in England as one of the numerous subjects of *lais* long before Thomas heard the tale. How far these *lais* connected the story with Arthur it is of course impossible to ascertain, but it is quite likely that the idea was no older than Béroul, who, expanding episodic *lais* into a continuous history, found the necessity of an historic or at least recognised legendary background. On the other hand, Thomas' silence on the point may be evidence in favour of his alleged Welsh origin.

About the same time as Thomas was writing his *Tristram*, another maker, known to literature as Chrestien de Troyes, was writing his *Chevalier de la Charette*. It was in this romance, of an episodic character (left by Chrestien to the hand of Godefroi de Lagni to finish), that the great *amour courtois* of Launcelot and Guenevere first found its way, so far as we know, into literature. The subject, probably imported from England, was set him by the Countess Marie de Champagne.

What strikes the attention when comparing these stories is, beyond the identity of situation—a knight's unlawful love for his queen—the great dissimilarity in their respective treatments of this common theme. While the claims of Tristram's love are founded on the force of elemental passion, Launcelot, the embodiment of *l'amour courtois*, bases his on the nicest observance of the rules of chivalry and of the court of love; and his story is perhaps the most artificial of the whole cycle. While Guenevere remains throughout the queen, rewarding with her love the prowess and devotion of her faithful servant, Isold is as much under the influence of her passion as Tristram is of his, and plays throughout a leading *rôle* in the drama. Jealousy has no place in the scheme of love between Tristram and Isold. It is impossible to imagine the Cornish queen refusing to recognise her lover when he comes to her rescue, because, forsooth, he comes riding in a cart—the manner in which Guenevere treats Launcelot—or commanding the devotion of the flower of chivalry in Gawain and the Queen's Knights; equally impossible to imagine Guenevere behaving with the barbarity displayed by Isold in her treatment of Brangwain, or leading, like the Irish princess, a hard life of devotion with her lover in the forest wildernesses. Alike in their virtues and their failings, Guenevere is a convention, Isold a living woman. The two represent totally different stages of civilisation—one the artificial, the complex, and the courteous, the other the natural, the elemental, and the passionate. No wonder that it is the story of the former that ranks among the mature work of Chrestien, the psychological novelist (his early *Tristram* is lost), rather than that of the latter, with its large passions of simple humanity, bearing every imprint of the folk-legend of the half-savage tribe.

To what extent the French romances reproduce their Keltic originals (if such there be) will probably never be known, but it is, I think, clear that the original of the Launcelot (for it can hardly be altogether an invention of Chrestien's) must have borne a most striking resemblance to the Tristram. All that at first sight makes the two stories appear different can be traced to the respectively French and Keltic atmospheres in

which they have crystallised. How close is the connection between them will appear from the following considerations.

To begin with, there seems strong reason to believe that Launcelot belongs just as little to the Arthur cycle as Tristram. Nothing of his story is heard before Chrestien, and in later romances he usurps much of the position and importance originally belonging to Mordred. The systematic defamation, too, of Gawain in favour of Launcelot, suggests that the latter is a late addition to the cycle. Miss Weston goes so far (*Legend of Sir Gawain*, p. 76) as to suggest that the 'special relation of Gawain to the queen was the embryo out of which the Launcelot saga grew,' but she has virtually to confess that there is no actual evidence that their relation was ever 'of a less innocent and Platonic character than now appears.' All through, when studying the growth of these legends, one feels that Launcelot doubles the parts of Mordred (an Œdipus-hero) and Tristram (a Theseus-hero).[1] Besides, as I have suggested above, the Launcelot romance is the form one would naturally expect the Tristram legend to take at the hands of the French *conteurs*. The fact of the scene being changed from the court of Mark to that of Arthur need offer no difficulty—the tendency we have already noted in Béroul.

The strongest evidence of all, however, of the intimate connection, if not identity, of the stories, is seen only when we come to look beyond the difference of treatment, the necessary result of their having passed from a semi-barbarous to an artificial civilisation, and find the initial likeness re-appearing in the details of the story. The most important of these points of resemblance may be stated as follows :—

A. In both cases the hero changes his name. Tristram when in Ireland passes under the name of Tramtris; Launcelot is originally named Galahad.

B. Both heroes are connected with two women of the same name: Tristram with Isold of Ireland and Isold *le blanche mains;* Launcelot with Elaine, daughter of Pelles, and Elaine *le blanc*, the maid of Astolat. (In the Icelandic version the mother of Isold—there called Isond—is named Isodd; Launcelot's mother was Elaine, daughter of Agravadain.)

C. For each a maiden dies of love; the daughter of King Faramon of France for Tristram; Elaine *le blanc* for Launcelot.

D. Each is sent by his king to fetch home his bride: Tristram by Mark to bring Isold from Ireland; Launcelot by Arthur to bring Guenevere from Camelard.

E. In both stories there is a question of substitution on the bridal night: Brangwain takes Isold's place; an attempt is made to substitute a 'false Guenevere' on the occasion of Arthur's marriage.

F. Either hero loves his queen; yet Tristram marries Isold of Brittany, and Launcelot has a child by Elaine, daughter of Pelles.

G. The intercourse between the lovers is in either case discovered by the blood-marks from a wound. (In the case of Tristram, Malory has preserved this detail in the Segwarides'-wife episode. It is told in the main story by Béroul.)

H. In each case the hero rescues the queen when carried off; in Isold's case by Gandin (in Malory, Palamides), in Guenevere's by Meleagaunt.[2] (Malory repeats this incident in connection with Segwarides' wife.)

If it be admitted that these parallels prove at least a close connection between the stories, it must be clear at the same time that the Launcelot is no mere adaptation of the Tristram legend (in that case many of the above details must have been lost), but that it was a slow growth necessitating many intermediate states. These would be naturally supplied by a series of *lais* such as in all probability were the originals of the *Chevalier de la Charette*. I myself incline to the belief that the Tristram saga was first introduced into the Arthur cycle by English or Anglo-Norman makers, and assumed the Launcelot form, and that it was re-introduced

[1] The tendency for Launcelot to usurp the *rôles* of other heroes is seen even in so late a legend as the *Graal*, where the original hero Percivale is replaced by Galahad, Launcelot's son by Elaine.

[2] Miss Weston contends, with all probability, that as far as the Launcelot is concerned Gawain is the original hero of this episode (*Legend of Sir Gawain*, p. 72 ff.). The story of Guenevere being carried off is as old as the *Vita Gildae* of Caradoc, the first of the stories freely indulged in by later writers, which caused a certain critic to remark that '*elle était très sujette à l'enlèvement.*' The whole story of the castle of maidens is in accordance with the faery atmosphere that surrounds Gawain, and is quite distinct from the wholly unsupernatural Tristram saga (for the love-potion is not faery in the least, but merely a touch of mythological symbolism). The details of the *enlèvement*, however, are the same in the two stories.

in Keltic garb when the origin of the latter had been forgotten. So far, however, as extant literature is concerned, the Tristram is undoubtedly the senior.

This is but one of the many fascinating problems connected with the cycle, and students as well as general readers can only wish Miss Weston every success for her pre-Malorean romances, as for every effort which may tend to unravel the literary history of the Arthurian legend. In less expert hands we should fear that there might be too much abridging, for medieval romance writers are often prolix and dull, but details are constantly preserved in the most tedious passages that are of the greatest value in determining the relation between legends. However, the author of the *Legend of Sir Gawain* may be trusted.

W. W. G.

ENGLISH TRANSLATIONS OF 'LENORE'

A contribution to the history of the literary relations of the Romantic Revival.

BÜRGER'S *Lenore* is a work that belongs to the youth, not only of the author, but of the literary movement that produced it; it might stand with *Götz*, which appeared during its composition,[1] as the manifesto of the *Sturm und Drang*, as a herald of the wave of romanticism that was bursting, as the century wore towards its close, over the countries of Western Europe. The movement showed itself in German literature somewhat earlier than in English—we had no *Lenore* till 1798—but that it had already coloured the English mind is proved clearly by the enthusiasm with which the first efforts of the *Sturm und Drang* were welcomed. Of *Lenore* there are no less than six translations—besides two parodies—written before the end of the century, the earliest by William Taylor of Norwich, dating from 1790.

In *Lenore* Bürger was among the first to throw down the glove to the artificiality of the eighteenth century, and to blow the trumpet of freedom and nature. 'Frei! frei! Keinem unterthan, als der Natur!' he writes to Boie in a burst of romantic enthusiasm.[2] He expects a violent attack from the critics, and, in a later letter, proposes a note to *Lenore* in the *Almanach*:[3]

> 'Vor den Kennern, auch vor den blossen Natursöhnen fürchtet sich der Verfasser dieses Stücks nicht sonderlich, aber vor den Kunstrichtern und *beaux esprits à la mode* ganz entsetzlich.'

Again, in the same letter, he imagines some 'Criticaster' parodying:

> Haho! haho! ha hop hop hop!
> Der Unsinn reitet im Galopp.
> Bald wird das Tollhaus volle;
> Wie dichten die Dichter so tolle.[4]

The terms *romantic* and *classical*, which are habitually used to differentiate the school to which Bürger and Coleridge belonged from that which held the field in varying forms throughout the first three-quarters of the eighteenth century, are apt to be applied without any very definite idea of what the difference really was. This is not the place to enter into a discussion on the subject, but I wish to point out one distinction among many, since it fundamentally affects questions of literary criticism. The most obvious difference between the two schools seems to me to lie in the fact, that whereas the *romantic* artist seizes upon some great conception and endeavours to attain as near thereto as his powers permit, the *classical* artist only treats those subjects in which he believes he can attain perfection; one asks to be judged by what he attains, the other by his absence of failure. The bearing of this is obvious, for it accounts in part for the great defects we sometimes find in the masterpieces of the *Sturm und Drang*. But if this distinction be admitted as a principle of criticism, it need in nowise hinder our admiration of the attainments of an artist to admit that he also has great blemishes. One of the most persistent features of the German literature of the romantic revival—perhaps its greatest blemish—is its fondness for the obvious moral. This really springs from a double cause: first, a love

[1] Bürger's Correspondence, letter to Boie, July 8, 1773.

[2] July 8, 1773. For an account of the spirit in which *Lenore* was composed see the whole of this delightful correspondence. Works, Göttingen, 1833, vol. vii. p. 151.

[3] Sept. 16, 1773. *Lenore* first appeared in the *Göttinger Musenalmanach* for 1774.

[4] Cf. st. 19 b, in the original draft of which the first line stood as above, and the last two ran 'Der volle Mond schien helle; Wie ritten die Todten so schnelle.'

of a copy-book maxim as the inspiring idea of a poem, and secondly, a love of obviousness that prevents the artist from letting facts speak for themselves, and leads him constantly to trespass on the domain of the moral aphorist. Goethe, as a rule, stands out as a great exception among his contemporaries; the same unfortunately cannot be said of either Schiller or Bürger, witness the last lines of such really great works as *Das verschleierte Bild, zu Saïs* and *Lenore*.

If an undue insistence on an obvious moral strikes our taste to-day as the chief structural defect in Bürger's poem, a proneness to doggerel seems to me his chief defect of style. It was no doubt inherent in his character as a poet, just as it was in Scott's, but its obtrusiveness in *Lenore* is partly due to accident. The stanza he chose is simple and effective, with a decided character of its own;[1] it has, however, the misfortune of lending itself rather easily to doggerel in the *Abgesang* or second half, while the *Aufgesang* is the common ballad measure, which has always been dangerous in that respect. This tendency is seen most strongly in the final couplet, and Bürger strikes the fatal note in the very first stanza:

> Und hatte nicht geschrieben,
> Ob er gesund geblieben.[2] (1. 7)

He is not safe, however, in any metre; witness the following:

> So wütete Verzweifelung
> Ihr in Gehirn und Adern.
> Sie fuhr mit Gottes Vorsehung
> Vermessen fort zu hadern. (12. 1)

In this stanza, strangely enough, the *Abgesang* is among the finest passages of the poem:

> Zerschlug den Busen und zerrang
> Die Hand, bis Sonnenuntergang,
> Bis auf am Himmelsbogen
> Die goldnen Sterne zogen. (12. 5)

The effect of rest in the final couplet, with its long deep rime-vowel and feminine ending, is a stroke of genius.

It is strange that he should not have altered these unpleasing passages — Boie called his attention to the latter of those cited above—as he did others, for instance the first stanza, which, in the original draft he sent Boie to whet his appetite,[3] ran as follows:

> Lenore weinte bitterlich,
> Ihr Leid war unermeszlich;
> Denn Wilhelms Bildnis prägte sich
> Ins Herz, ihr unvergesslich, etc.;

a passage hardly calculated, one would have thought, to raise the enthusiasm it seems to have done in the *Göttingen Zirkel*. A typical stanza—one in which a certain amount of bad taste is infused into magnificent poetry —is the following, from the scene between Lenore and her mother:

> O Mutter, Mutter! Hin ist hin!
> Verloren ist verloren!
> Der Tod, der Tod ist mein Gewinn!
> O wär' ich nie geboren!
> Lisch aus, mein Licht, auf ewig aus!
> Stirb hin, stirb hin in Nacht und Graus!
> Bei Gott ist kein Erbarmen.
> O weh, o weh mir Armen! (9.)

a stanza only surpassed by the great climax of the ride (27).

In order to institute a comparison between the translations, it will be necessary first to analyse the construction of the original, and to discuss some questions that arise in connection with it.

The ballad consists of a number of short dramatic scenes linked together by means of narration. The distinction must not, of course, be pushed too far, but I think that the following analysis will not be deemed wholly arbitrary by any one who will give the matter a careful consideration,[4] if it be borne in mind that the distinction depends not so much on what the poet says as on how he says it. It will be noticed that twice over two links come together. These are separated by distinct breaks in the narrative, so that the whole may be regarded as con-

[1] Lewis, in his note on Taylor's version, which he styles a 'masterpiece of translation' (*Tales of Wonder*, No. 32), informs us that the original 'is written in a stanza producing an effect very unsatisfactory to the ear,' and proceeds to give a specimen of a translation in the original metre. The effect, however, is very much more satisfactory in German than in English, a fact that Lewis, in spite of his German travel, seems to have been quite incapable of appreciating. There are many metres in German which it has been found impossible to acclimatise in England, chiefly owing to our deficiency in feminine endings. The stanza in question has never become popular in England, and has, so far as I am aware, only once been used in an original composition, namely by Wordsworth in *Ellen Irwin* (1800), a poem both as regards metre and treatment vastly inferior to the fine old ballad, *Hellen of Kirkconnell*, from which it is imitated.

[2] I have made my quotations from the edition of Dr. A. Sauer (Berlin, und Stuttgart, no date, Deutsche National-Litteratur), in which the orthography is modernised.

[3] Bürger to Boie. May 6, 1773.

[4] To facilitate reference I give the analysis, in tabular form, in an appendix, with the correspondence of the stanzas of the original, and those of the translations that show most variation.

sisting of three acts. Act I. (1—12) begins at daybreak and ends at nightfall, and the sequence of events is broken by an undefined interval before Wilhelm's arrival (11 p.m.). Act II. (13—19) begins with his arrival and ends with the start for the ride; while Act III. (20—32) describes the ride during the night, in which time and space vanish, and ends, at daybreak, with the ghosts' funeral chorus. The following is a brief analysis of the poem divided according to my proposed arrangement.

(Act I.) Lenore is discovered at daybreak lamenting the absence of her lover (1).[1] The conclusion of peace is mentioned, and the return of the forces (a). The army arrives, but Lenore is unable to obtain any news of her lover (2). She is left despairing (b). Her mother comes to her, but her efforts at comforting her are in vain (3). Her despair lasts till nightfall (c). (Act II.) A rider arrives at Lenore's chamber (d). It is her lover, William, who persuades her to mount and ride away with him (4). The start is described (e). (Act III.) The ride is described (f). They meet a funeral procession and call upon it to follow them (5). The ride is again described (g). They pass a gibbet, and call on the spirits dancing round it to follow them (6). The ride is described a third time (h). At cockcrow they arrive at the end of their ride (7). They enter a churchyard (i). The rider turns to a skeleton and the horse vanishes (8). The ghosts dance and sing Lenore's dirge (k).

The whole poem is one continuous *crescendo*, continuous but for the last two lines of Act I. (12. 7, 8.) Interest and rapidity of action alike grow as the story advances. The style is throughout characterised by clearness and lack of all ornamentation, it is swift, pointed, direct, without a superfluous adjective, it is all flint and fire; and though the one may be rugged and the other glaring, yet they are great qualities to possess.

Act I. is decidedly the least satisfactory of the three. It contains the long scene between mother and daughter, which, in spite of some fine stanzas, in spite of a certain dramatic power, has been felt, and always must be felt, to be artistically defective, since the contrast fails owing to the false value set upon one element. Bürger knew it was not satisfactory; Scott knew it was not satisfactory, but failed to improve it to any appreciable extent. In the earliest version the scene was told in narrative, but, even before consulting Boie and his Göttingen friends, Bürger condemned this form as 'schleppend,' and substituted the present dialogue. 'Und doch ist er mir noch nicht recht. Ich weiss zwar nicht, warum? Aber ich fühl' es.'[2] He even suggested that it might be omitted altogether, and, indeed, seems ultimately to have retained it rather at the request of the younger Stolberg. He was probably right, for it has great beauties, and to say that, for its importance, it is out of proportion to the subsequent incidents, is merely to admit that Bürger had not the infallibility of the supreme artist. The masterly effect of the last two lines of the Act (12. 7, 8) I have already noticed.

The second dialogue scene, which forms the greater part of Act II., and describes the interview of Lenore with the mysterious rider, is far more varied and spirited than the former. The interest is rising, and weak lines become fewer, while Bürger mounts well-nigh to the heights of ballad poetry in the magnificent lines—

> Lass sausen durch den Hagedorn,
> Lass sausen, Kind, lass sausen! (16. 1)

which have about them the true glamour and power of haunting the memory; the 'Kind,' half-tender, half-contemptuous, being again a master-stroke.

One point in this scene, which has occasionally been misunderstood by translators, as it was by some at Göttingen, shows the care that Bürger lavished upon the smallest details of his ballad. '"Klirrt der Sporn"' (16. 2), wrote Boie,[3] 'will einigen nicht recht behagen, und scheint des Reims wegen da. Ich weisz doch nicht . . .' But the effect of this attribution of independent will to the spur is as masterly as it is striking. Bürger well knew what he was about. 'Man muss sich,' he replies,[4] 'in den Spornen eines Gespenstes eine magische Kraft vorstellen. Alles erinnert ihn, zu eilen, der Rappe, der Sporn fängt von selbst an zu klirren, als wär' er begierig bald wieder zu stacheln.'

It is not, however, till Act III. that the art with which Bürger constructed his 'überköstliche Ballade' becomes fully apparent. The description of the ride, as will be seen from my analysis, is divided into three parts by the introduction of two incidental scenes, vivid flashlight effects fused into unity with the rest of the narrative by the fiery imagination of the poet. But it is in the three great stanzas describing the ride (20, 24 and 27) that the essence of the scene, indeed one

[1] I mark the scenes with numerals, the narrative links with letters.

[2] Bürger to Boie. Sept. 6, 1773.
[3] Boie to Bürger. Sept. 8, 1773.
[4] Bürger to Boie. Sept. 20, 1773.

might almost say the essence of the poem, lies.

We have left the world of everyday existence, with its conventions of time and space, far behind; the flying pair are the cardinal of a universe of their own; it matters not to them whether the distance be measured by tens, or hundreds, or thousands of leagues, whether the cock be wakeful or drowsy, they will reach their bed by dawn. We are no longer in the same world as in the two earlier acts. The super- or rather the extra-natural reigns here, and its effect on the human mind is depicted in three passages of supreme merit, passages which might well have suggested to Coleridge the similar task he set himself in the *Lyrical Ballads*.

The genesis of these stanzas is interesting. They seem to have been suggested by Boie, to whom Bürger, who was not unnaturally pleased with them, wrote:[1] 'Eure Idee, die weite Reise anzudeuten, konnte schwerlich besser hineingewebt werden . . . . Ich muss für euren mir gegebenen Wink von Herzen danken.' Boie's suggestion must have referred to the *Aufgesänge* only,[2] as the *Abgesänge* are founded on the fragment of the old folk-song:

Graut Liebchen auch?—
Wie sollte mir grauen? Ich bin ja bei dir.

for the literal insertion of which Boie fought hard.[3]

The growing pace and fury of the ride under the bright moon is drawn in strokes at once simple and effective. The landscape unrolls to the thunder of the flying hoofs:

Zur rechten und zur linken Hand,
Vorbei vor ihren Blicken,
Wie flogen Anger, Heid' und Land!
Wie donnerten die Brücken! (20. 1)

The speed is still that of the earthly courser, the sights that fly past are still those of familiar scenes, the incidents of the ground, fields and lanes, till and waste—yet is it all quite natural? '*Wie* flogen . . . *Wie* donnerten . . .' A vague feeling of terror begins to make itself felt in Lenore's heart through her joy and excitement, as when earlier she exclaimed:

Ach! wolltest hundert Meilen noch
Mich heut' ins Brautbett tragen? (17. 1)

and as when he had replied:

Wir und die Toten reiten schnell: (17. 6)

an idle boast—but not quite canny. And now he startles her by striking sharply on the same note again:

Graut Liebchen auch?—Der Mond scheint hell!
Hurra! die Toten reiten schnell!
Graut Liebchen auch vor Toten?—

Idle fears:

'Ach nein!—Doch lass die Toten'! (20. 5)

She no longer has the courage of the folk-song:

Wie sollte mir grauen? Ich bin ja bei dir.

The mind rests half entertained, half appalled, by the weird funeral, and then introduced by the same lines as before:

Wie flogen rechts, wie flogen links
Gebirge, Bäum' und Hecken!
Wie flogen links, und rechts, und links
Die Dörfer, Städt', und Flecken! (24. 1)

mountains, thorps, towns; vast, unknown, kaleidoscopic; no ordinary ride this!

Graut Liebchen auch?—Der Mond scheint hell!
Hurra! die Toten reiten schnell!

again!

Graut Liebchen auch vor Toten?—
'Ach! Lass sie ruhn, die Toten!' (24. 5)

Her cry is that of love wrestling with fear.

The horror grows, the grizzly swarms leave the gibbet and the wheel and join the spectral train.

Again the furious gallop, the breathless snorting, sparks and pebbles flying!

Wie flog, was rund der Mond beschien,
Wie flog es in die Ferne!
Wie flogen oben über hin
Der Himmel und die Sterne! (27. 1)

The whole landscape flashes unrecognisable past, the very heavens and stars no longer seem to follow them, but flee past with the rest of the phantom that we call the universe.

Graut Liebchen auch?—Der Mond scheint hell!
Hurra! die Toten reiten schnell!
Graut Liebchen auch vor Toten?
'O weh! Lass ruhn die Toten!' (27. 5)

The horror has possessed her—the dirge alone remains to be sung. Once more as they arrive at their goal the Rider exclaims in cynical triumph:

Die Toten reiten schnelle
Wir sind, wir sind zur Stelle.

[1] Bürger to Boie. Sept. 16, 1773.

[2] The magnificent touch 'Wie flogen oben über hin Der Himmel und die Sterne!' (27. 3) was, however, entirely original, for Bürger defended it from the charge of exaggeration in the same letter to Boie, as also to the Stolbergs, in a letter written at the end of the month, where he adds, 'Das merkwürdigste ist, dass ich diese Strophe im eigentlichsten Wortverstande geträumt habe' (Strodtmann, I. 164).

[3] Boie to Bürger. Sept. 18, 1773.

There is a point in the last scene which has given rise to a good deal of discussion, and has been understood differently by different translators. In st. 30 occur the lines:

> Sein Körper [ward] zum Gerippe,
> Mit Stundenglas und Hippe.

Now these insignia belong in artistic and poetical convention to the figure of Death, and not to a mere ghost, and the question arises whether Bürger really intended to represent the Rider as assuming the character of the grizzly king, or whether he is, as he purports to be, 'Sweet William's Ghost.' It must be noted that Bürger nowhere himself names the Rider.

The fact that there appears to be a *Märchen*, in which the lover actually turns into a personification of Death, favours the former supposition, but on the other hand old pictures are occasionally to be met with in German churches, representing a semi-decayed figure of a man, armed with hour-glass and scythe, bearing the motto:

> Wie du bist, so war ich;
> Wie ich bin, so wirst du sein:

where the idea is evidently that of a dead person, and not of Death himself. So far, then, the evidence seems to allow either interpretation equally. To approach the question from another side: the catastrophe is clearly intended, according to Bürger's ideas, as a retribution on Lenore for her arraignment of divine wisdom[1]; st. 12 and 32 leave no doubt on that score. Lenore has, so to speak, become forfeit to the powers of evil, and it is in the natural course of things that some fiend or spectre should come to claim her. But why her lover? Why should he bring destruction on the girl, whose love for him is stronger than heaven or hell, in an officious anxiety about the dignity of the godhead? Nevertheless, it seems to me exactly the notion that would have recommended itself to Bürger's moral taste as exhibited elsewhere in the poem. Neither solution is the least in the spirit of the popular ballad, in which personifications are rare, and in which dead lovers do not run errands for an offended deity.

It was, however, Bürger's design to make *Lenore* as much like the *Volksballade* as possible. Quite early he wrote to Boie[2]:

> *Praeter-propter* können Sie hieraus den Ton errathen, welcher, wie ich mir schmeichle, in der Folge noch populärer und balladenmäsziger ist und seyn wird. Der Stoff ist aus einem alten Spinnstubenliede genommen. . . . Es sollte meine grösste Belohnung seyn, wenn es recht balladenmässig und simpel componirt, und dann wieder in den Spinnstuben gesungen werden könnte.

I do not think that in this respect Bürger was very successful. The construction of the poem is far too complicated for a popular ballad—it is what has been happily termed a *Kunstballade*, such, for instance, as Rossetti's *Rose Mary*—and differs not in construction from the great *Romanzen*, such as *Die Kraniche des Ibykus*. In matters of detail, I need only mention the officious moralising of the ghosts, which is wholly alien to the spirit of the folk-ballad.

I make no doubt that Bürger was sincere in his wish, that *Lenore* should be sung in the *Spinnstuben*, but I question very much whether he would have been satisfied with such a simple rendering had he heard it. His own methods were very different, and thoroughly characteristic of the world of extravagant romanticism in which he moved. He did not wish his hearers to lose one jot of the horror of the poem. He himself was afraid to work at it at night, or at least pretended to be, but he gave Boie the following directions for reading it in the *Zirkel*[3]:

> Wenn Sie solche unsern Göttingischen Freunden zum ersten Mal vorlesen, so borgen Sie einen Todtenkopf von einem Mediciner, setzen solchen bei einer trüben Lampe, und dann lesen Sie. So sollen allen die Haare, wie im Macbeth, zu Berge stehn.

A characteristic story is told by Althof, Bürger's contemporary and biographer.[4] When Bürger, in reading the poem to his friends at Göttingen, came to the passage where the iron gate burst open at a touch of the spectral Rider's whip, he brought his own riding-whip with a crash against the door of the room, which was darkened, whereupon, we are told, Friedrich Stolberg sprang in terror from his seat.

Having now considered some of the characteristics of the original, and noticed the chief problems that it presents, I propose to investigate the attitude in which the various translators have approached it, and the various peculiarities that characterise their versions. Since the interest of the present discussion lies in the nature of the reception given in England to the works of the *Sturm und Drang*, the translations made during the early years of romanticism in England are of infinitely greater interest

[1] Vide *postea*, discussion of Stanley's translation.
[2] Bürger to Boie. May 10, 1773.
[3] *Ibid.* May 27, 1773.
[4] *Life of Bürger*, Part III. p. 206.

than those of a later date. Five translations, written during the eighteenth century, may, I think, claim special notice on this account; and I propose to deal with these at some length, and subsequently to dismiss more briefly those of later date.[1] The following list is arranged in order of composition as far as I have been able to ascertain it. A similar list (of the six eighteenth-century versions) will be found in a note—'*Lenore in England*'—contributed by A. Brandl to Erich Schmidt's essay, *Bürger's Lenore*, in his *Charakteristiken* (Berlin, 1886), p. 244. I venture to supply a few corrections to Professor Brandl's notes.

1790. TAYLOR, 1. *Lenora.* Translated by William Taylor of Norwich. Monthly Mag. London, March 1796. Reprinted in Lewis's *Tales of Wonder*, 1801, vol. 2.
[How Brandl came to state that Scott's version was '1801 mit Lewis's Correcturen in dessen *Tales of Wonder* aufgenommen,' I do not know.]

TAYLOR, 2. *Ellenore.* Norwich, 1796. [Brandl mentions an ed. of this date at London, which according to him contains a stanza from Spencer (!). I have not been able to find any trace of such an ed.] Reprinted in his *Historical Survey of German Poetry*, London, 1828–30 (vol. ii. p. 40). [This may differ orthographically from the earlier edition, but is not normal as Brandl states.]

1795. SCOTT. *The Chase*, and *William and Helen*. Edinburgh, 1796. The second is 'imitated from the *Lenore* of Bürger.'

1796. STANLEY, 1. *Leonora.* Translated freely by J. T. Stanley. London, 1796 (February 8). Frontispiece by Chodowiecki (who had already done an engraving for the German edition of 1789). Two editions.

STANLEY, 2. *Leonora.* Translated and altered by J. T. Stanley. London, 1796 (April 15). Frontispiece by Blake. [A writer in *Frazer's Magazine* for May 1858, who signs an article on *Bürger and his Translators*, with the initials W. D. W.,[2] says that Stanley's translation 'appeared in 1786, and was reprinted ten years later, with illustrations by the celebrated Blake,' *i. e.* the second version. I have found no trace of an edition of 1786, and can only suppose that the writer made a slip in noting the date.]

1796. PYE. *Lenore.* Translated by H. J. Pye. London, 1796. [I cannot find that the preface says anything about its being published after either Stanley's or Scott's, as Brandl states. It does say that it anticipates a translation, said in the Dublin reprint of 1799 to have been Spencer's, and that one,—'a free paraphrase,'—probably Taylor's, had already appeared.]

1796. SPENCER. *Leonora.* Translated by W. R. Spencer, with designs by Lady Beauclerc. London, 1796. [According to Brandl, 'mit Weglassung des Leichenzuges' (!), St. 21-23, however, as in the German, describe the funeral.]

Collected Eds. *Lenore*, Ballade von Bürger in drei englischen Übersetzungen. Göttingen, 1797. [So Brandl; I have not seen this edition, and cannot say what versions it contains.] *Leonora* from the German of Bürgher [*sic*]. Dublin, 1799. Contains translations by Spencer, Stanley, Pye, Taylor (anon. second version), and the original.

Of these, Scott's version—interesting as being his first published work—gives most evidence of artistic perception in its author, and best renders the spirit of the original. It is also the one that departs most widely from the German text. Taylor's is fairly spirited, and contains the stanza, fine rather as invention than translation—

> Tramp! tramp! across the land they speed;
> Splash! splash! across the sea:
> Hurrah! the dead can ride apace;
> Dost fear to ride with me?

the first two lines of which, being repeated to Scott, had much the same fate as the corresponding lines in the old folk-song—

> Der Mond, der scheint helle,
> Die Todten reiten schnelle:

when heard by Bürger, namely, to incite to composition, and themselves to be appropriated. Stanley, in his rather uninteresting version, altered the catastrophe in order to 'justify the ways of God to men,' by the addition of eight original stanzas. Of the two remaining versions one is distinguished by being from the pen of a laureate, the other by nothing but the puerile absurdities of its style.

Before discussing these versions in detail, it may be well to see how they treat such problems as the description of the ride and the identity of the Rider.

Beginning with the manner in which the effect of the supernatural is depicted, the first point to be considered is how far translators have seen the importance of the line in an earlier scene:—

> Wir und die Toten reiten schnell. (17. 6)

Bürger himself discusses the line admirably in his correspondence.[3] He writes:

Das: *Wir und die Todten*, etc., tadeln Sie, deucht mir, mit Unrecht. Denn es soll eine Zweideutigkeit seyn. Das Mädchen muss denken, dass *wir und die Todten* zweierlei sind. Sie versteht es so: wir reiten

[1] Beresford's version is said to date from 1800, and consequently strictly belongs to the earlier translations, but as it is of no intrinsic importance, and in style rather attaches itself to those of this century, I have preferred to deal with it later.

[2] Dr. Breul suggests that the author was probably William Dwight Whitney.

[3] Bürger to Boie. September 16, 1773. Boie's letter, to which this is an answer, is unfortunately lost.

schnell wie die Todten. Zugleich liegt mystich in dem *wir* und *die Todten*, dass der, welcher es sagt, ein Todter selbst mit ist. Das *Hurrah!* kann hier durchaus noch nicht stehen. . . . Heisst es hier gleich *Hurrah!* so sagt er ja beinahe offenbar, *ich bin ein Todter, und reite schnell.* Das muss er aber nicht! Beherzigen Sie dies.

One translation alone, Spencer's, preserves the phrase as in the German: 'We and the dead ride fast away' (17. 6), a clumsy and not very meaningful line. Scott, again, is alone in omitting all reference to the dead: 'Full fast I ween we ride' (34. 2), and thereby losing the reflected meaning of the words on the later passages. The rest agree in translating the words as if equivalent to the later 'Hurrah!' etc.; thus Taylor: 'And we outstride the earthly men' (32. 1); Pye: 'Soon the dead's swift course is sped' (17. 6); and Stanley: 'The dead ride swiftly.' In all these cases there is an undue anticipation of the later phrase—precisely what Bürger declares inadmissible—which is far more serious than Scott's omission.

Now we come to the *dreimal wiederholtes Gespräch* itself, and the question arises, how have the translators rendered the gradation? Taylor completely failed to see the point; he gives the girl's answer on the first occasion, but subsequently omits it.[1] Scott, who, be it remembered, omits the prefatory mention of the dead, again passes them over in silence in the first of the three passages, and leaves untranslated the 'O weh!' in the last. Consequently, though a certain *Steigerung* is preserved, it does not reach the same intensity as in the original. The remaining versions render the passages more or less literally, and fail of being satisfactory chiefly through the inherent faults of style in each.

So much for the effect of the supernatural; now for the description of the spectral ride itself. Here the *Steigerung* would seem to have caught Taylor's fancy, for his rendering is decidedly good; indeed taken by itself, it is little inferior to the original; but it loses from not being reflected in the girl's feelings. Scott is less fortunate; the third stanza, indeed, is very good, but there is no increase in pace between the first and second. As usual, the remaining versions are uninterestingly correct: Spencer introducing his irrelevant ideas that mar the sharp outlines of the original; Stanley's being bald and inadequate.

With respect to the identity of the Rider, *quot homines, tot sententiæ;* no two translations render the original in quite the same light. Taylor certainly thought the ghost 'an honest ghost,' for he himself refers to him as William (36. 4); yet he faithfully keeps the hour-glass and scythe in the later passage. Scott, who also names the Rider, solves the difficulty by omitting these insignia. Pye preserves the ambiguity of the original most closely of any; rendering the 'trauten Reiter' by 'her love,' expressions which at first sight seem to imply that the ghost is William, but are also open to a purely subjective interpretation. Spencer only differs in so far as he refuses even to compromise himself thus far, while there can be little doubt as to the identity of the Rider in his version, since instead of merely retaining the insignia, as Pye does, he writes:

> All bone his length'ning form appears;
> A dart gleams deadly from his hand: (30. 7)

and

> Lenora's heart, its life-blood dried,
> Hangs quiv'ring on the dart of death. (31. 7)

Here there is nothing to prevent our supposing that Death is masquerading throughout. Not so in Stanley's version, where we find the explicit passage:

> A skull, and naked bones alone,
> Supply the place of William gone,
> 'Twas Death that clasp'd the maid. (34. 4)

It is perhaps only fair to state that in this translation the whole of the supernatural part is represented as a dream.

The two earliest translations on our list, those by Taylor and Scott, are distinguished by being the work of avowed partisans of romanticism. They agree, too, in treating the original with considerable freedom, and, not content with translating, aim at refashioning it on the model of the old English and Scotch ballads. This accounts in some measure for the small store they seem at times to set upon the careful construction of the original, and it may be freely admitted that both approach nearer to the popular type than does the original. What they perhaps failed to perceive was that 'popularity' is not of itself a quality of great literary importance, and that, in the artificial reproduction of what was in its origin a natural style, art is liable to suffer. It may have been the same exaggerated veneration for a very venerable tradition, that led them to alter the period in which the action takes place. The old ballads had ceased to be written ages before the battle of Prague in 1757, and consequently, intent on imitation rather than on re-creation, they altered the

[1] For convenience of comparison the different versions of the ride are printed together with the original in an appendix.

historical background of the story in order to suit their adopted form. Taylor makes the lover go 'abroad with Richard's host, the paynim foes to quell'[1] (2. 1), transferring the scene to England in the thirteenth century. Scott writes:

With gallant Fred'rick's princely power
He sought the bold Crusade: (2. 1)

altering the time from the days of Frederick the Great to those of Frederick Barbarossa. In the same spirit he makes Lenora a high-born damsel, and supplies her house with drawbridge and moat.

Taylor's second version differs from his first chiefly in the change of the girl's name from Lenora to Ellenore, and in the omission of an unimportant stanza (corresponding to 4 a). In the early part he is certainly not happy; what could be tamer than—

'Thank God!' their wives and children said;
'Welcome!' the brides did say (5. 1)!

This, remember, is Lewis' 'masterpiece of translation . . . in point of merit far superior, both in spirit and in harmony, to the German.' Further on the translator falls into a blunder not uncommon among imitators of the popular ballad. He writes:

And soon she heard a tinkling hand,
That twirlèd at the pin: (24. 1)

where the questionable phrase 'tinkling hand' shows that he thought that to 'twirl at the pin'—strictly it should be *tirl*, not *twirl*—was the same as to ring the bell. The effect was no doubt the same, but the phrase means to rattle an iron ring up and down the rod or *pin* that served in many old houses as a sort of rude knocker, and may perhaps explain the frequency of the circular shape in the modern article. I have already pointed out how careless the translator has been in dealing with the artful construction of the original, and, in matters of style, if Bürger has faults of taste to answer for, Taylor swells the sum, and too often instead of the vivid and original, if at times over-daring, touches of the German, gives us effete ballad commonplaces. There is, however, a good deal of spirit about the version, and it retains much of the simplicity, if little of the pregnancy of the original. The best stanzas are, as in the German, those describing the ride; but there are happy touches throughout, as: 'In grizzly darkness die' (16. 2), for the perhaps extravagant: 'Stirb hin, stirb hin in Nacht und Graus!' (9. 6)

[1] I have not thought it worth while to retain the pseudo-archaic orthography in which Taylor chose to indulge.

Scott changes the heroine's name to Helen —a name familiar in Scotch ballad poetry from Helen of Kirkconnell—

From heavy dreams fair Helen rose. (1. 1)

The insertion of an *epithet ornans* in this line rather calls for explanation, as Scott's version is in happy contrast with the later translators in this respect. It is, however, in truth merely a conventional phrase, such as the charming expression, 'Schön Liebchen,' that Bürger allows himself in a subsequent passage. There is later on an example of another similar tendency among translators, namely, the introduction of alien ideas. When the lovers start on their ride Scott writes:

Strong love prevail'd: she busks, she bounes,
She mounts the barb behind:

but at least he keeps the original simplicity of expression. Not so those who imitated him, namely Pye and Spencer, who write respectively: 'Won by fond affection's charm' (19. 1), and, 'O'er fear confiding love prevail'd' (19. 3). I have already observed that Scott's version is free, and this applies with special force to the scene between mother and daughter, which is entirely rearranged and considerably shortened. Stanza 8, for instance, is represented by two lines only, placed at the beginning:

A perjured lover's fleeting heart
No tears recall again.[2] (9. 3)

In the scene between Lenore and her lover some lines are left untranslated (18. 1—5), and are inserted immediately after the funeral, forming, with additions, st. 45 and 46. The change is certainly not for the good, since it impedes the clear development of the ride. Immediately following on these stanzas is the first of the *choruses* suggested by Taylor's lines (47, 53 and 57). It runs:

Tramp! tramp! along the land they rode
Splash! splash! along the sea;
The scourge is wight, the spur is bright,
The flashing pebbles flee:

(in 53 and 57 'The scourge is red, the spur drops blood'). Here it is decidedly redundant, 23 b. having already been rendered in stanza 44, and only necessitated by the above-mentioned transposition. On its second introduction it corresponds to 26 b. of the original, while the third time it appears it is a mere insertion. If he is occasionally tame, at other times Scott shows as much character and originality as Bürger. Thus his rendering 'swell our nuptial song' (42. 2) does not fall much shorter of 'gurgle mir das

[2] *Vide* notes to the analysis given in the Appendix.

Brautlied vor' (22. 5) than 'thou shalt dance a fetter dance' (51. 3) excels in vividness 'Tanz uns den Hochzeitreigen' (25. 7). Bürger's 'luftiges Gesindel'—which finds a close parallel in *Faust*, I., 'Nacht, offen Feld'—is perhaps the more appropriate, but Scott's 'fetter dance' is quite in accordance with the *macabre* tastes of the Rider.[1]

Sieh da! sieh da! Am Hochgericht
Tanzt' ums des Rades Spindel
Halb sichtbarlich, bei Mondenlicht,
Ein luftiges Gesindel.

'Sasa! Gesindel, hier! Komm hier!
Gesindel, komm und folge mir!
Tanz uns den Hochzeitreigen,
Wann wir zu Bette steigen!'

Und das Gesindel husch husch husch!
Kam hinten nachgeprasselt,
Wie Wirbelwind am Haselbusch
Durch dürre Blätter rasselt.

Und weiter, weiter, hop hop hop!
Ging's fort in sausendem Galopp,
Dass Ross und Reiter schnoben,
Und Kies und Funken stoben.

'See there, see there! What yonder swings
And creaks 'mid whistling rain?'—
'Gibbet and steel, th' accursed wheel;
A murderer in his chain.—

'Hollo! thou felon, follow here:
To bridal bed we ride;
And thou shalt prance a fetter dance
Before me and my bride.'—

And, hurry! hurry! clash, clash, clash!
The wasted form descends;
And fleet as wind through hazel bush
The wild career attends.

Tramp! tramp! along the land they rode,
Splash! splash! along the sea;
The scourge is red, the spur drops blood,
The flashing pebbles flee.

Of course the attribution of the first two lines to Lenore entirely destroys the effect of the 'dreimal wiederholtes Gespräch.'

These two are undoubtedly not only the most interesting, but the most successful of the earlier translations, owing to the fact that the translator is really in sympathy with the author; and even allowing Scott's slight debt to the elder *littérateur*,[2] his is a long way the superior of the two.

The remaining three translations were written by men of conservative tendencies, who held to the artificial and so-called classical style of the earlier part of the century.

The first would seem to be that by Stanley, who is remarkable chiefly for his interest in 'the cause of religion and morality.' The retribution dealt out by Bürger to the unhappy girl, seemed to him 'inconsistent with our ideas of a just and benevolent Deity,' and he consequently made alterations in his later version, which may be left to the discussion of moralists and theologians, since, from the point of view of artistic effect, they can meet with nothing but unqualified condemnation. I cannot help having a lurking suspicion that this translation was intended by a just Providence as a retribution on Bürger for seeking a moral rather than a purely artistic sanction for his work. Stanley has one other peculiarity, namely that he chose to render the poem in a six-line stanza, which necessitates a great deal of compression, so that he seldom gives more than the barest outline of the original. When he comes to the funeral he sees an opportunity of displaying his interest in moral questions, and out of the line: 'Lasst uns den Leib begraben' (21. 4) succeeds in evolving no less than nine lines on the text, 'What the Lord gives, he takes away.' The end of this version, or perversion, is altered thus. After the ghosts' song is heard a voice promising Lenora, or rather Leonora, forgiveness if she will repent,[3] which she accordingly does. Thereupon the ghosts vanish, day dawns through several meditative stanzas, and the poem ends with the lines:

[1] A comparison with the original is interesting.

[2] In connection with this I wish to call attention to some remarks of A. Brandl's in his note, already mentioned, to Erich Schmidt's essay. He states (i.) that Scott's version was written in 1794 or 1795; (ii.) that Scott 'bisher kein Deutsch gelernt hatte;' (iii.) that he had heard Taylor's version, whence (iv.) he 'manches . . . unwillkürlich entlehnte.' These four statements are all incorrect, or at least unsubstantiated. (i.) Scott distinctly says that his version was written in 1795 (pref. note to *William and Helen* in Poetical Works, 1830), and as we also know that it was written in one night-long sitting (Essay on Imitations of the Ancient Ballad. Minstrelsy, ed. 1830, vol. iv. p. 59; the reference is given incorrectly by Brandl to the 'Vorrede'), it cannot even have been begun in 1794. (ii.) We know from Basil Hall (Schloss Hainfeld, 1836, p. 331; Brandl gives the reference himself), that though Scott brought dictionary and grammar to the work of translation, he already had some knowledge of German. (iii.) Scott says both in his Essay on Imitations, and in his prefatory note, as well as in his letter to Taylor (Nov. 25, 1796; see Robberd's *Life of Taylor*), that he had not heard Taylor's version, but had only had the 'chorus' repeated to him. This may or may not be true, but none of the authorities quoted by Brandl throw any doubt upon it. (iv.) Lastly, Scott never pretended that his borrowing was unintentional, but, on the contrary, wrote in the prefatory note, 'the present Author did not hesitate to make use of this impressive stanza.'

[3] At this point version 1 ends.

The past was all a dream; she woke—
He lives;—'twas William's self who spoke,
And clasp'd her to his heart. (44. 4)

The attitude in which Pye approached his task is well illustrated by the motto he prefixed to his version: *οἱ δὲ, μὴ τὸ φοβερὸν ἀλλὰ τὸ τερατῶδες, μόνον παρασκενάζοντες, οὐδὲν τραγωδίᾳ κοινωνοῦσι.* The worthy laureate would probably have been surprised had he been able to foresee that a hundred years after he published his version of this 'object of curiosity,' numbers of Englishmen would be acquainted with *Lenore* in the original who could not name a single original work of his, even if they were sufficiently well versed in our poetic antiquities to know his name. His version is careful and eminently respectable, and has even an occasional glimmer of positive merit, but it is chiefly remarkable as being the only one in the so-called trochaic rhythm. The following is, I think, the most favourable extract that could be made from his translation:

Crows the cock—dark courser hear—
Soon the sand will now be run.
Now I scent the morning air,
Sable steed, thy toil is done;—
Now our labour is compleat;
Swift's the passage of the dead;[1]
We have reach'd our destined seat,
Open now the nuptial bed. (28)

Whatever the modern reader may think of Spencer's self-consolatory phrase—comparing his version with Pye's—'Æneæ magni dextra cadit,' he will hardly be thereby reconciled to the maze of wild periphrases and lamentably ingenious circumlocution that constitutes his translation.

And countless stars in air were hung
To gem the matron weeds of night: (12. 7)

or:

Loose was her zone, her breast unveil'd,
All wild her shadowy tresses hung: (19. 1)

which seems intended as a translation of 'Schön Liebchen schürzte' (!), are fair specimens. Of some passages Bürger is quite innocent, as:

Not God's, but William's, darling name
Shall falter from my parting breath: (19. 7)

rather mixed as to metaphor, but let that pass. Taylor considered that: 'The ghost nowhere makes his . . . exit so well as with Mr. Spencer.'[2] Here is his rendering:

The fiend horse snorts; blue fiery flakes
Collected roll his nostrils round;
High rear'd, his bristling mane he shakes,
And sinks beneath the rending ground.
Demons the thundering clouds bestride,
Ghosts yell the yawning tombs beneath;
Lenora's heart, its life blood dried,
Hangs quiv'ring on the dart of death. (31.)

The epitaph on these three, as on many later, translations, was written forty years ago by the contributor to *Frazer's Magazine*, whose article I have already quoted. 'The bald literal version,' he wrote, 'forced into rhyme and rhythm at the expense of order and idiom; the loose paraphrase, puerile and bombastic; the elegant imitation, smooth as ice, and as cold,—these are but a few of the disguises under which a poet may see vanish all the fire and life of his cherished ideal.'

Of the translations belonging to the present century I propose merely to give a bibliographical list[3] with a few notes and extracts. Very few, unfortunately, will be found to repay more than the most cursory perusal.

1800 [?] BERESFORD. *Leonora* [translated by the Rev. J. Beresford], in *Specimens of the German Lyric Poets.* Anon. London. [1821 according to Brandl, but I have not seen this ed.] Second ed. 1823. Reprinted, parallel with the original, in *Retzsch's Outlines to Bürger's Ballads.* Leipzic, 1840.

Here for the first time the translator has sought to preserve the metre of the original, albeit without the feminine rhymes. Otherwise it is a very uninteresting version, uniformly insipid and uninspired. This is as favourable a specimen as I can find:—

At midnight's hour, the corpse he laid
In soft and silent rest!
Now home I take my plighted maid,
To grace the wedding feast!
And, sexton, come with all thy train,
And tune for me the bridal strain:
Come, priest, the prayer bestow,
Ere we to bride-bed go! (22.)

1836. CAMPBELL. *The Song of the Bell and other Poems* [including Lenora], translated by J. J. Campbell. Oxford, 1836.

This is quite the most puerile of all the versions I am acquainted with. The translator knows neither German nor English, and has the most rudimentary notions of

[1] The ear, however, that could tolerate the wholly unnecessary ''s' in this line, must indeed have been a 'horny tympanum.'

[2] Taylor to Scott, Dec. 14, 1796. See Robberd's *Life of Taylor.*

[3] I do not pretend that this list is complete. It represents with one or two additions the lists given under the heading 'Bürger' in the Brit. Mus., Bodl., and Camb. Univ. libraries. My thanks are due to Mr. Robert Bowes (of Cambridge) for his kind assistance on some points.

verse. Such expressions as 'Oh, wo! oh, wo! to us so poor!' and 'The Prague's red fight,' are German and not English, while 'With God no pity is the more' is, so far as I am aware, no language at all. With regard to metre, the repeated occurrence of such lines as:

That royal chief and the Empress: (2. 1)
How art thou minded towards me? (14. 3)

leave little doubt as to his qualifications. One stanza, however, I will quote in spite of the cacophony and slovenly style of the first half, since the second is the most satisfactory rendering I know of the fine effect of the original. As a specimen it gives a much too favourable impression of the version.

So furious there raged her despair
Within both brain and vein,
'Gainst providence still did she dare
To bitterly complain;
Her bosom beat and wrung her hands,
Till sun had set o'er all the lands,
And till on Heaven's arch
The golden stars forth march. (12.)

1840. MAURER. *Collection of Select Pieces of Poetry* [including Leonora], translated by G. P. Maurer. Darmstadt, 1840.

If this version is on the whole worse than the last, its author had an excuse that courtesy at least must allow, namely, that of being a foreigner. He was a Hessian officer, and seems to have made the translations that compose his volume when, as a prisoner of war, he was quartered in Scotland in 1812-14. It is unfortunate that the gallant officer did not know more English, as it might have prevented his using such phrases as: 'see with mercy down:' 'speed away a stunning;' 'A naked skull turns out his head,' or making quite such ungrammatical use of the present participle in order to obtain feminine rhymes. Here is a specimen of his version:

High prancing sprung the snorting horse,
And fiery sparkles darted,
And hooh! away he shrunk a corpse,
Sunk, and below departed.
A dreadful howling rends the air,
A shriek from out the grave sounds there,
Lenora's heart in quaking,
'Twixt life and death is shaking. (31.)

1842. BROOKS. *Specimens of Foreign Standard Literature*, edited by G. Ripley. Vol. 14. *Songs and Ballads* [including Lenora], translated by C. T. Brooks. Boston, 1842.

This is a fair translation in a slightly modified stanza. The author seems to have got rather confused as to the period of history dealt with, since he makes William fight at the battle of Prague against 'Paynims.' In the last stanza he has misunderstood the word *Kettentanz* (*i. e.* a chain, or interlaced dance), for he borrows Scott's *fetter dance*. The following stanza is a fair specimen:

Up rose the maid, and donned her robes
And on the courser sprung,
And round the darling rider's form
Her lily arms she flung.
And hurry, ho! o'er hill and plain,
Hop, hop, the gallop swept amain,
Till steed and rider panting blew,
And dust clouds, sparks, and pebbles flew. (19.)

[1845] ANON. *German Ballads, Songs, etc.* [including Lenore]. Burns' Fireside Library. London, N. D.

There is some go about this version, but the freedom that the translator allows himself with regard to anapæstic substitution and altering of the scheme of rhymes is dangerous. He is bold, after Bürger's example, in the use of onomatopœic expressions—*vox et prætera nihil*, as Spencer styled them, much to Maurer's indignation—but 'Sa, sa, you rabble,' or 'Hiss, hiss, hiss, all clattering,' do not seem very happy. Possibly he had seen Brooks' version, for he too translates *Kettentanz* by *fetter dance*. The following will serve as a specimen:

She came, she sprang, she sate behind
Upon the steed in haste;
Her lily arms she softly twined
Around her lover's waist;
And hurry, hurry, clash, clash, clash![1]
In clattering gallop forth they dash.
The horseman stoops, the charger reels,
And spurns the sparks with flashing heels. (19.)

1847. WHEWELL. *Verse translations*, including Bürger's Lenore [by Wm. Whewell]. London, 1847. Reprinted with another version, 1858.

Dr. Whewell in his rather uninteresting version also indulges in anapæstic substitution, which is effective, but the metre is apt to run wild. Here is a characteristic stanza:

Ye can bury your dead with your wonted rite,
When the midnight hour is o'er;
But I bear my young wife home to-night,
Come on to my chamber door;
Come, Sexton, come; come, Choir, along,
And tune your throats to my bridal song:
Sir Priest, let the blessing be said,
When we lay us down in our bed. (22.)

[1] These consonantal combinations are, of course, quite unpronounceable. Compare the short, sharp sound of the original 'hop hop hop!'

1847. CAMERON. *Leonora*, translated by Julia M. Cameron. Illustrated by D. Maclise, R.A. London, 1847.

This version, which is partly in ballad measure and partly in octosyllabic couplets, seems to have pleased its author not a little. 'In the whole circle of our English poetry,' she wrote in her preface, 'never was the passion of love more faithfully painted' than in :

O, mother, mother, what is Heaven ?
O, mother, what is Hell ?
To be with William, that's my Heaven ;
Without him, that's my Hell : (22.)

a comment more obvious than true. Many of her renderings are of the feeblest ; not a few are burlesque, as :

He sinks ! the earth doth open yawn,
Lenora's left ! the horse is gone ! (62. 3)

At her best, Miss Cameron writes such stanzas as these :

'Say on ; the bridal bed where is't ?
And where thy nuptial hall ?'
'Six boards and two short planks our bed,
Far, far, still, cool, and small.'

'Hast room for me ?' 'For thee and me.
Come dress, and mount, and ride ;
The nuptial guests impatient wait,
The door stands open wide.' (36 and 37.)

1849. TYNDALE. *The Bürger and Brighton Lenora ;* by J. W. W. Tyndale. [Trans. and parody.] Illus. by K. A. Drake. London, 1849.

This is neither a very happy nor very close rendering. In one place he entirely misunderstands his original, and translates 'Sechs Bretter und zwei Brettchen,' by 'six boards long and two boards wide.'[1] What sense he intended to convey I do not know ; Bürger of course was thinking of a coffin. Here is a favourable specimen of the translation :

The hawthorn let it whistle o'er !
Child, let it whistle as it may !
Chafes my black steed and clanks my spur ;
I dare no longer here delay.
Come, quickly gird thee, rise and spring,
And on my steed behind me cling ;
Tonight a hundred miles we fly
Ere in our bridal bed we lie.

1850. BRINTON. *Bürger's Lenore*, Englished [by W. Brinton, M.D.]. 1850.

This is certainly the most successful of those versions that retain the metre of the original ; I think the most successful of any published this century. The author is bold in the use of onomatopœic sounds, but on the whole happy. The feminine rhymes are, of course, a difficulty, and occasionally result in such curiosities as *children : bewild'ring*, but he at least does not indulge in Maurer's impossible participial constructions. The whole version is more on a level with the stanza I select for quotation than is usually the case—

The wind may moan through hawthorn tree,
May moan, my child, I care not !
My charger stamps and clangs my spur,
And house me here I dare not.[2]
Come gird thee for a swing and fling,
Behind me on my charger spring !
Five hundred miles we ride, love,
To lay us side by side, love.

1855. OXENFORD. Birmingham Musical Festival, 1855. First Miscellaneous Concert, including *Lenora*, translated by [John ?] Oxenford, with music by G. A. Macfarren. Birmingham, 1855.

This is quite worthless, being only intended to supply English sounds for the music. Here is the sort of thing that was sung to the Birmingham audience as Bürger's :

The moon has flung her rays afar,
And every thing she lighted
Fled on—the clouds, and every star
Rush'd by, as if affrighted.
Wilhelm. Fear'st thou, my love ?
The moon looks down in all her pride :

whereupon the Chorus break in with :

Hurry, hurry, tramp, tramp, tramp.

1855. BROMEHEAD. *Bürger's Lenore*, translated by W. C. Bromehead. N.D. [1885]. [I have not seen this version, and take the entry from Messrs. Macmillan & Co.'s Bibliographical Catalogue, where, however, they only quote from their 1855 list ; the book is not to be found.]

1857. HERSCHEL. *Essays, with Addresses and other Pieces* [including a translation of Lenore], by Sir John F. W. Herschel, Bart. K.H., etc. London, 1857.

As was to be expected from so accomplished an author, his version is free from the absurdities that mark so many others, but its merits are unfortunately mostly negative. The German is printed opposite, and in one passage misprinted, namely where it reads :

Ganz lose, leise, kling, kling, kling ! (13. 6)

which cacophonous combination he kept in his translation. The following gives a good idea of the style :

Nay hear ! If faithless to his vows,
False to his God and thee,
Thy love have wed another spouse
In distant Hungary,

[1] The anonymous translator of 1845 would seem to have fallen into a similar error, for he gave the not very lucid rendering : 'Six narrow planks by twain.'

[2] He sometimes, as here, allows himself the liberty of omitting rhyme *a*.

Be brave! Despise a heart so vain,
His is the loss and thine the gain.
When his false soul and body part
This perjury shall wring his heart.

1858. ANON. *Two verse translations of Bürger's Lenore.* Cambridge, 1858. [Containing (i.) Whewell's and (ii.) an anonymous translation.]

I have not been able to discover the author of this version. W. D. W., the writer in *Frazer's Magazine*, seems to have known him personally, and certainly had a high opinion of his translation. The author had been dead, he tells us, some fifteen years. The translation has merit, though several good stanzas are marred by the banality of the final couplet, while such phrases as: 'She asked the army up and down,' and 'Will wager yet to lay In bridal bed ere day,' are not English.

The rendering, however:

As leaves from withered hazel bush
Come rustling down the wind:

is admirable, while the following gives by no means too favourable an impression of the version as a whole:

On, on towards a trellis door
He rode with loosened rein;
One touch of the light rod he bore,
The bars are rent in twain.
The massive folds flew clattering round,
The pathway lay through charnel-ground,
Where many a marble stone
Beneath the moonlight shone. (29.)

1860. SMITH. *Wild Oats and Dead Leaves* [including a translation of Lenore], by Albert Smith. London, 1860.

The author was under the impression that the original metre had never been reproduced, and so proceeded to do this in his version, with the remark that 'but for this intention [it] might have been considerably improved.' This may be so, but the man who could write:

And then came through the portal
These words, distinctly mortal: (13. 7)

would surely have produced something for the delight of his readers in any metre. Here is perhaps the best stanza:

Let the wind whistle through the haws,
Child—let it whistle stronger!
Now clinks my spur; the black horse paws;
I dare not tarry longer.
Come—come: truss up thy dress, and swing
On my black horse—behind me spring—
To reach our couch to-day, love,
One hundred miles away, love. (16.)

1865. GRANT. *Lenore, or Death of the Maiden,* translated by J. W. Grant. 1865.

In this version the final couplet has four accents, but it is usually trochaic. When once the ear is accustomed to expect the change of rhythm the effect is decidedly happy, and the author must himself have had a delicate ear for metre to hit upon such a device. Otherwise the version is somewhat tame.

At his command the bier is gone
And hush'd each doleful wail,
And all the tribe came whirling on
Close by the barb's black tail.
And swifter ever on they bound,
And ever, ever beat the ground—
Onward—breathless—still they dash—
Fiery flints around them flash.

1870. TROTTER & COLTMAN. *Flowers from Fatherland* [including Lenore], by J. P. Trotter, A. M. Adam, M.D., and G. Coltman, B.A. 1870.

This version is rather slavish at times, as when the authors write:

Then hurry, hurry!—hop, hop, hop!
Away they dash in mad gallòp:

and at others the sense is apt to be sacrificed to the exigencies of the metre. Here is a fair specimen:

'At midnight only may we ride,—
And here I must not tarry;
To far Bohemia as my bride
This night I thee must carry.'
'But, William, first come in; the breeze
Is howling through the hawthorn trees;
Come! loving arms are near thee,
To warm thee, and to cheer thee!'

Evidently *Lenore* is a very difficult poem to translate, or so many accomplished writers would not have tried their hands at it in vain. Scott's and Brinton's translations, as representing the free and literal styles, are, I think, the most satisfactory. The metres adopted by the later translators, in their endeavours to reproduce that of the original, have not been very happy. The feminine rhymes of the German stanza make reproduction, at once exact and satisfactory, an impossibility; the substitution of masculine rhymes makes the stanza heavy and the final couplet snappish; the extension of the final couplet to four feet produces a dragging effect and leads to padding; still more so the use of four-measured verse throughout. Stanley's metre is of course out of the question for anything but the loosest paraphrase. On the other hand, in spite of the fact that it abolishes the somewhat arbitrary distinction between *Auf-* and *Abgesang*, which, however, Bürger himself does not always retain, great possibilities lie in the use of the old ballad stanza—the *common measure* of hymnal terminology—which, like the blank

verse line, is capable of almost any variation in skilful hands. I have little hesitation in saying that the following three conditions are necessary before success in the translation of *Lenore* can be hoped for: (i) that the metre used be the old ballad measure, (ii) that the translator shall have made a detailed and careful study of the construction of the original, and (iii) that he shall himself be a real poet. So far these three requisites have never been combined.

WALTER WILSON GREG.

COMPARATIVE TABLE OF STANZAS 20, 24 AND 27 IN THE MORE IMPORTANT TRANSLATIONS.

BÜRGER.

Wir und die Toten reiten schnell.—17. 6.

* * * *

Zur rechten und zur linken Hand,
Vorbei vor ihren Blicken,
Wie flogen Anger, Heid' und Land!
Wie donnerten die Brücken!—
'Graut Liebchen auch?—Der Mond scheint hell!
Hurra! die Toten reiten schnell!
Graut Liebchen auch vor Toten?'
'Ach nein!—Doch lass die Toten!'—20.

* * * *

Wie flogen rechts, wie flogen links
Gebirge, Bäum' und Hecken!
Wie flogen links, und rechts, und links
Die Dörfer, Städt' und Flecken!—
'Graut Liebchen auch?—Der Mond scheint hell!
Hurra! die Toten reiten schnell!
Graut Liebchen auch vor Toten?'—
'Ach! Lass sie ruhn, die Toten!'—24.

* * * *

Wie flog, was rund der Mond beschien,
Wie flog es in die Ferne!
Wie flogen oben über hin
Der Himmel und die Sterne!—
'Graut Liebchen auch?—Der Mond scheint hell!
Hurra! die Toten reiten schnell!
Graut Liebchen auch vor Toten?'
'O weh! Lass ruhn die Toten!'—27.

SCOTT.

Full fast I ween we ride.—34. 2.

* * * *

And on the right, and on the left,
Ere they could snatch a view,
Fast, fast each mountain, mead, and plain,
And cot, and castle, flew.
'Sit fast—dost fear?—The moon shines clear—
Fleet goes my barb—keep hold!
Fear'st thou?'—'O no!' she faintly said;
'But why so stern and cold?'—38 & 39.

* * * *

Fled past on right and left how fast
Each forest, grove, and bower!
On right and left fled past how fast
Each city, town, and tower!
'Dost fear? dost fear? The moon shines clear,
Dost fear to ride with me?—
Hurrah! hurrah! the dead can ride!'—
'O William, let them be!'—48 & 49.

* * * *

How fled what moonshine faintly show'd!
How fled what darkness hid!
How fled the earth beneath their feet,
The heaven above their head!
'Dost fear? dost fear? The moon shines clear,
And well the dead can ride;
Does faithful Helen fear for them?'—
'O leave in peace the dead!'—54 & 55.

TAYLOR.

. . . . we
Outride the earthly men.—32. 1.

* * * *

How swift the flood, the mead, the wood,
Aright, aleft, are gone!
The bridges thunder as they pass,
But earthly sowne is none.
Tramp, tramp, across the land they speed;
Splash, splash, across the sea:
'Hurrah! the dead can ride apace;
Dost fear to ride with me?
The moon is bright, and blue the night;
Dost quake the blast to stem?
Dost shudder, maid, to seek the dead?'
'No, no, but what of them?'—38-40.

* * * *

How swift the hill, how swift the dale,
Aright, aleft, are gone!
By hedge and tree, by thorp and town,
They gallop, gallop on.
Tramp, tramp, across the land they speed; etc.
47 & 48.

* * * *

And all that in the moonshine lay,
Behind them fled afar;
And backward scudded overhead
The sky and every star.
Tramp, tramp, across the land they speed; etc.
53 & 54.

STANLEY.

The dead ride swiftly; never fear.—17. 5.

* * * *

The objects fly on every side,
The bridges thunder as they ride;
'Art thou, my love, afraid?
Death swiftly rides, the moon shines clear,
The dead doth Leonora fear?'
'Ah, no! why name the dead?'—20.

* * * *

On right and left, on left and right,
Trees, hills, and towns flew past their sight,
As on they breathless prest;
'With the bright moon like death we speed,
Doth Leonora fear the dead?'
'Ah! leave the dead at rest.'—26.

* * * *

Not only flew the landscape by,
The clouds and stars appear'd to fly.
'Thus over hills and heath
We ride like death; say, lovely maid,
By moonlight dost thou fear the dead?
'Ah! speak no more of death.'—30.

PYE.

Soon the dead's swift course is sped.—17. 6.

* * * *

On the left, and on the right,
Heaths, and meads, and fallow'd grounds,
Seen receding from their sight;
How each bridge they pass resounds.
'Fears my Love?—The moon shines clear.
Swift the course of death is sped.
Does my Love the dead now fear?'—
'No, ah, no!—Why name the dead?'—20.

* * * *

To the left, and to the right,
As they pass with lightning speed,
Mountains vanish from their sight,
Streams, and woods, and towns recede.
'Fears my Love?—The moon shines clear.
Swift the course of death is sped.
Does my Love the dead now fear?'—
'Leave, ah, leave at peace the dead.'—24.

* * * *

Far, shewn by the moon's pale light,
Far the distant landscape flies.
Far, receding from their sight,
Fly the clouds, the stars, the skies.
'Fears my Love?—the moon shines clear.
Swift the course of death is sped.
Does my Love the dead now fear?'—
'Leave! O leave at rest the dead!'—27.

SPENCER.

We and the dead ride fast away.—17. 6.

* * * *

How swift, how swift from left and right
The racing fields and hills receed;
Bourns, bridges, rocks, that cross their flight,
In thunders echo to their speed.
'Fear'st thou, my love? the moon shines clear;
Hurrah! how swiftly speed the dead?
The dead does Leonora fear?'
'Ah, no; but talk not of the dead.'—20.

* * * *

Mountains and trees, on left and right,
Swam backward from their aching view;
With speed that mock'd the labouring sight
Towns, villages, and castles flew.
'Fear'st thou, my love? the moon shines clear;
Hurrah! how swiftly speed the dead!
The dead does Leonora fear?'
'Oh leave, oh leave in peace the dead!'—24.

* * * *

Swift roll the moonlight scenes away,
Hills chasing hills successive fly;
E'en stars that pave th' eternal way
Seem shooting to a backward sky.
'Fear'st thou, my love? the moon shines clear;
Hurrah! how swiftly speed the dead!
The dead does Leonora fear?'
'Oh God! oh leave, oh leave the dead!'—27.

BERESFORD.

Swift ride the dead!—we'll bound, we'll fly!—17. 6.

* * * *

Now on the right, now on the left,
As o'er the waste they bound,
How flies the heath! the lake! the clift!
How shakes the hollow ground!
'Art frightened, love?—the moon rides high:
What, ho! the dead can nimbly fly!
Dost fear the dead, dear maid?'
'Ah! no—why heed the dead!'—20.

* * * *

On right, on left, how swift the flight
Of mountains, woods, and downs!
How fly on left, how fly on right,
The hamlets, spires and towns!
'Art frighted, love?—the moon rides high:
What, ho! the dead can nimbly fly!
Dost fear the dead, dear maid?'
'Ah! leave—ah! leave the dead!'—24.

* * * *

And all the landscape, far and wide,
That 'neath the moon appears;
How swift it flies, as on they glide!
How fly the heav'ns, the stars!
'Art frighted, love?—the moon rides high:
What, ho! the dead can nimbly fly!
Dost fear the dead, dear maid?'
'O Heavens!—Ah! leave the dead!'—27.

BRINTON.

We and the dead ride fast, my dear.—17. 6.

* * * *

To right and left on either hand,
Swift parts their view asunder,
Flies past each meadow, moor and land!
And how the bridges thunder!
'Bright shines the moon! Dost fear, my bride?
Hourra! The dead can swiftly ride!
Dost tremble at the dead, love?'
'Ah no . . . Yet leave the dead, love!'—20.

* * * *

How flew to right, how flew to left,
Hills, fences, trees, and streamlets!
And right and left went flying swift,
The cities, towns, and hamlets!—
'Bright shines the moon! Dost fear, my bride?
Hourra! The dead can swiftly ride!
The dead thou dost not dread, love?'
'Ah, let them rest, the dead, love!'—24.

* * * *

How swiftly flew the broad round moon,
Far off behind them speeding!
And overhead went flying soon
The heavens and stars receding!
'Bright shines the moon! Dost fear, my bride?
Hourra! The dead can swiftly ride!
Dost shudder at the dead, love?'
'Ah! let them rest, the dead, love!'—27.

TABULAR ANALYSIS.[1]

Scene.	Subject.	Bürger. Sts.	Taylor. Sts.	Scott. Sts.
Act I.				
1.	Lenore's lament . . .	1	1 and 2	1 and 2
a.	History of the war . .	2	3	3 and 4
2.	Return of the army . . .	3 and 4 a.	4 and 5 [2]	5—7
b.	Lenore's despair . . .	4 b.	6	8
3.	Dialogue—Lenore and Mother .	5—11	7—20	9—21 [3]
c.	Nightfall	12	21 and 22	22 and 23
Act II.				
d.	Wilhelm's arrival . . .	13	23 and 24	24—26
4.	Dialogue—Lenore and Wilhelm .	14—18	25—35	27—35 [4]
e.	The start	19	36 and 37	36 and 37
Act III.				
f.	The ride I.	20	38—40	38 and 39
5.	The funeral	21—23	41—46	40—47 [4]
g.	The ride II.	24	47 and 48	48 and 49
6.	The gibbet	25 and 26	49—52	50—53
h.	The ride III. . . .	27	53 and 54	54 and 55
7.	The arrival	28	55 and 56	56—58
i.	The churchyard . . .	29	57 and 58	59—61
8.	The vanishing	30 and 31	59—63	62—64
k.	The Ghosts' song (Epilogue) .	32	64 and 65	65 and 66

INDEX OF TRANSLATIONS.

[I give—the name of the translator if known; the date of publication, preceded by that of composition, if known, in brackets; the forms and pronunciations of the names; the metre; the number of stanzas. Under metre; orig., means the metre of the original; orig. masc., means the original metre with substitution of masculine for the feminine rhymes; and orig. expand., means that for the final couplet of three accents one of four accents is substituted.]

1. Taylor.	1.	[1790] 1796.	Lenora; William.	4 bk. 3 a. 4 bk. 3 a.	66
——	2.	1796.	Ellenore (3 syl.); William.	4 bk. 3 a. 4 bk. 3 a.	65
2. Scott.		[1795] 1796.	Helen; William.	4 bk. 3 a. 4 bk. 3 a.	66
3. Stanley.	1.	1796.	Leonora (3 or 4 syl.); William.	4 a. 4 a. 3 b. 4 c. 4 c. 3 b.	35
——	2.	1796.	Leonora (3 or 4 syl.); William.	4 a. 4 a. 3 b. 4 c. 4 c. 3 b.	44
4. Pye.		1796.	Lenore (3 syl.); William.	4 a. 4 b. 4 a. 4 b. (*bis*) trochaic	32
5. Spencer.		1796.	Leonora (3 or 4 syl.); Wilhelm.	4 a. 4 b. 4. a. 4 b. (*bis*)	32
6. Beresford.		[1800] 1821.	Leonor' (3 syl.); William.	Orig. masc.	32
7. Campbell.		1836.	Lenora; William.	Orig. masc.	32
8. Maurer.		1840.	Leonora (3 syl.); William.	Orig.	32
9. Brooks.		1842.	Lenora; William.	Orig. masc. expand.	32
10. Anon.		N.D. (1845).	Lenore (2 syl.); Wilhelm.	Orig. masc. expand.	32
11. Whewell.		1847.	Leonore (=Leonor' or Leönor'); Wilhelm.	Orig. masc.	32
12. Cameron.		1847.	Leonora (3 or 4 syl.); William.	4 bk. 3 a. 4 bk. 3 a., also 4 a. 4 a. 4 b. 4 b.	65
13. Tyndale.		1849.	Lenora; William.	ababccdd. 4.	32
14. Brinton.		1850.	Lenora; William.	Orig.	32
15. Oxenford.		1855.	Lenora; Wilhelm.	Orig.	
16. Bromehead.		N.D. (1855).			
17. Herschel.		1857.	Leonora (3 syl.); Wilhelm.	Orig. masc. expand.	32
18. Anon.		1858.	Lenora and Lenore (latter 2 syl.); Wilhelm.	Orig. masc.	32
19. Smith.		1860.	Lenora; Wilhelm.	Orig.	32
20. Grant.		1865.	Lenore (2 syl.); William.	Orig. masc. expand. (final couplet trochaic).	32
21. Trotter and Coltman.		1870.	Lenora; William.	Orig.	32

[1] I refer to *scenes* by numerals and *links* by letters, a = *aufgesang*, b = *abgesang*; thus 1 a = the first four lines of st. 1, etc.

[2] And one stanza omitted in the later version.

[3] This scene is very loosely translated. The correspondences are as follows (Roman figs. represent stanzas in translation, Arabic in original): ix=8 a+b; x=9 a; xi=0; xii=10 a; xiii=6 a; xiv=11 a; xv=6 b; xvi=7 a; xvii=7 b; xviii=0; xix=10 a (*bis*); xx=0; xxi=11 a (*bis*), while 5 a and b, 9 b, 10 b, 11 b are unrepresented. Or *vice versâ*, 5 a+b=0; 6 a=xiii; 6 b=xv; 7 a=xvi; 7 b=xvii; 8 a+b=ix; 9 a=x; 9 b=0; 10 a=xii+xix; 10 b=0; 11 a=xiv+xxi; 11 b=0; while xi, xviii, xx have no original.

[4] A passage (18. 1—5 of the German) has been removed from sc. 4 to sc. 5, where it forms stanzas 45, 46.

OTTO VON DIEMERINGEN'S GERMAN TRANSLATION OF MANDEVILLE'S TRAVELS.

I. *Results of Research in connection with Mandeville and his travels.*

MANDEVILLE'S book of travels[1] appears, by its title and contents, to relate the real experiences of a man who is personally acquainted with the Oriental countries he describes. In his introduction the author calls himself John Mandeville, Knight, born at St. Albans, and states that he took ship in 1322 (according to one English version, 1332), and travelled in Tartary, Syria, Persia, Egypt, and many other lands. At the end of his work he adds that he returned to Europe after thirty-three years of wandering, that he was attacked by the gout at Liège, and settled there in order that he might be under the care of a skilful physician whom he had known in Alexandria; this physician, he further tells us, persuaded him to write an account of his adventures, and lent him valuable assistance. The book soon attained great popularity; it was translated into nearly all the languages of Europe, and the number of popular editions, which continued to appear until the beginning of the present century, shows how lasting was its charm.

The first point to be decided is the language in which Mandeville wrote. In the French MSS. we find the following passage: 'Et sachies que ie eusse cest livret mis en latin pour plus briefment deviser. Mais pource que pluseurs entendent mieulx *rommant* (*i.e.* French) que latin, ie lay mis en rommant, par quoy que chascun lentende' (Paris Bibliothèque Nationale, nouv. acq. fr. No. 4515). In the best-known English edition —Halliwell's—we find, on the contrary: 'And yee schulle undirstonde, that I have put this Boke out of Latyn into Englyssche, that every Man of my Nacioun may undirstonde it.' In the Italian and German the same passage occurs as in the French, whilst the other versions fail to mention the matter. The balance of probability would, therefore, be in favour of French as the original language, and comparison of the texts has shown not only the correctness of this view, but also that the translator is in no case the same person as the author.

Proceeding to consider the work itself, with the object of forming conclusions as to Mandeville's personality, we see that it falls into two parts: the first dealing with Syria and Egypt, the second with more distant and, at that time, almost unknown countries.

The first part contains a description of the Holy Land and of the routes to it; it is, indeed, rather a guide than an account of travels, although some few personal experiences are mentioned. Mandeville tells us, for example, that he visited Paris and Constantinople, that he served under the Sultan of Egypt against the Bedouins, and that he refused the hand of a rich princess, because the condition was imposed that he should change his faith and become a follower of Mahommed. He informs us, too, that he left Egypt during the reign of a certain King Madabron (possibly Melik-el-Mudhaffar, 1346-7), and states that he was enabled to visit Mount Sinai and the 'Templum Dei' in Jerusalem through the special favour of the Sultan. Yet he has taken nearly all his matter from earlier writers; in fact he has, in many cases, reproduced, almost word for word, entire passages. In the main he follows Wilhelm von Boldensele, a German knight, who visited Palestine in 1332-3, and in 1336 wrote a fairly trustworthy account of his journey; his information about the Holy Land Mandeville collected from contemporary books of travels; the supposititious Saracen alphabet he found in the Cosmography of Æthicus,[2] and for his further knowledge about this people he was indebted to the *De statu Saracenorum* of Wilhelm von Tripolis.[3] A complete list of the sources which he used would include an almost incredible number of writers of all countries and times, but among all this plagiarism there is one passage which is apparently original: he continues the history of Egypt from 1300—1341 [*i.e.* up to the death of Em-Nasir], describes the Egyptian court, and mentions two of Em-Nasir's successors. It must be confessed that his

[1] See *The Voiage and Travaile of Sir John Maundeville*, Halliwell, London, 1839; ed. from an English MS.

[2] Cf. G. Bernhardy, *Grundriss der römischen Geschichte*, Braunschweig, 1855, pp. 650, 653 f.

[3] Wilhelm von Tripolis is one of the few Christian writers of the thirteenth century in whose works we meet with an impartial account of Islamism and the Mahommedan peoples, a peculiarity explained by his long residence in the East. In 1273 he wrote his *Tractatus de statuSaracenorum et de Mahomete pseudopropheta et eorum lege et fide.* The same tolerant judgment of the Saracen faith is noticeable in Mandeville.

history is inaccurate, but it has, on the whole, a decided air of veracity, and we may, perhaps, assume that Mandeville was, for a time, at the Sultan's court and visited Egypt, if not Jerusalem.

In the second part there are, apart from the author's assurances, no traces whatever of actual experience. Laying aside Boldensele he now follows Oderich von Pordenone,[1] and, although the latter wrote his *Descriptio orientalium partium* as early as 1330, Mandeville gives us to understand that he was, for a while, his fellow-traveller. For the rest he makes considerable use of the *Speculum Historiale* of Vincent de Beauvais [died 1264], and the *Historia orientalis* of Haiton of Armenia.[2]

We have seen, then, that the so-called book of travels is in reality a compilation, and that the author visited only a few, at most, of the countries which he describes. His deception, however, does not end with this literary theft; Mandeville was certainly not his name, and it is more than doubtful whether he was an Englishman. If we turn to the literary records from which information as to his personality may be gleaned, we learn that the tombstone of the author of the travels was formerly to be seen at Liège in the church of the Guilelmites, but was destroyed with the church in 1798. On it, a coat of arms appeared, together with the following inscription: 'Hic iacet vir nobilis dominus Joannes de Mandeville, alias dictus ad Barbam, miles dominus de Campdi, natus de Anglia, medicinae professor, devotissimus orator et bonorum suorum largissimus pauperibus erogator qui toto quasi orbe lustrato Leodii diem vite sue clausit extremum anno domini MCCCLXXII mensis novembris die XVII.' (Quoted after Bovenschen, 'Untersuchungen über Johann von Mandeville und die Quellen seiner Reisebeschreibung,' in the *Zeitschrift der Gesellschaft für Erdkunde zu Berlin*, vol. 23, 1888.) The earliest account of this tombstone is marred by several inaccuracies and a faulty description of the coat of arms: it occurs in Jacob Püterich[3] von Reichertshausen's *Ehrenbrief* to the Archduchess Matilda of Austria, in which the writer relates that he went twelve leagues out of his way to visit the grave of the 'noble knight.' Later historians mention it quite independently of him, among them Ortelius (1527—1598) in his *Itinerarium Gallo-Brabanticum*, who describes the arms somewhat differently and more intelligibly than Püterich; his description is, however, not his own, but that of a monk from whom his information is derived. That these arms were never borne by any branch of the English family of Mandeville is certain, but, beyond this, no clue as to the self-styled Mandeville's identity can be gained from them.

Information of much greater importance is to be found in an extract which Louis Abry (1643—1720) has made from the *Myreur des Histors* of Jean des Preis dit d'Outremeuse.[4] The passage that interests us (after Bovenschen, who quotes from Lefort's compilation of genealogical records, vol. xxvii. p. 102) runs as follows:—'L'an 1372 mourut à Liége le 12 nov. un homme fort distingué par sa naissance, content de s'y faire connoître sous le nom de Jean de Bourgoigne dit à la Barbe; il s'ouvrit néanmoins au lit de la mort à Jean d'Outremeuse son compère et institué son exécuteur testamentaire. De vrai il se titra dans le précis de sa dernière volonté messire Jean de Mandeville, chevalier, comte de Montfort en Angleterre et seigneur de l'Isle de Campdi et du chateau Pérouse. Ayant cependant eu le malheur de tuer en son pays un comte qu'il ne nomme pas, il s'engagea à parcourir les trois parties du monde, vint à Liége en 1343; tout sorti qu'il étoit d'une noblesse trés-distinguée, il aima de s'y tenir caché. Il étoit au reste grand naturaliste, profond philosophe et astrologue, y joint en particulier une connaissance trés-singulière de la

[1] Oderich, a Franciscan monk and a native of Pordenone in Friaul, left Europe as a missionary between 1316 and 1318; he went by the overland route through Trepisond to Ormuz, thence by sea to Ceylon, Sumatra, and Java, eventually getting to Pekin. On his return in 1330 he sought an interview with the Pope in Avignon, but fell ill and died at Udine, January 14, 1331 [cf. Yule, *Cathay and the way thither*, London, 1866]. By reason of the remarkable similarity between his book and Mandeville's, Oderich was, until recently, supposed to be the plagiarist.

[2] Haiton was related to the King of Asia Minor, who belonged to the suite of Mangus the great Khan of the Mongols. He witnessed many of the events with which his *Historia* deals. After he had served in the Great Khan's campaigns against the Sultan of Egypt, and his country's peace was once more secured, he entered a monastery in Cyprus and became a Premonstrant monk in 1305. Soon afterwards he came to France; at Poictiers in 1306, by command of Pope Clement V., he dictated his history in French, and it was translated into Latin in 1307.

[3] Born about 1400. His letter was written in 1462, in verse, and consists chiefly of a list of the poems and books on chivalry in his own and other libraries.

[4] D'Outremeuse, who received Mandeville's last wishes and confessions, and who perhaps composed the above-mentioned epitaph, wrote his work in four volumes. The last, dealing with the years 1341-99, and containing, presumably, the passage in question, is, unfortunately, missing.

physique, se trompant rarement lorsqu'il disoit son sentiment à l'égard d'un malade, s'il reviendroit ou pas.' We have here a fairly reliable testimony which enables us at last to fix Mandeville's identity. We learn that he lived twenty-nine years at Liège under the name of Jean de Bourgoigne, nicknamed 'à la Barbe,' and that he possessed a remarkable knowledge of medicine and other sciences. But the physician whom Mandeville met in Alexandria, who 'came from our parts,' and who helped him to write his book, is named 'Jehan de Bourgoigne dit à la Barbe' in an old French MS. and 'Johannes ad Barbam' in a Latin translation. Further, we know this Jean de Bourgoigne as the author of some treatises on medicine, one of which, curiously enough, is to be found in the same parchment volume as a French MS. of the Travels. It is, therefore, clear that these two names designate the same person, and it only remains to determine which of them is genuine. Nothing can be urged against the name 'Jean de Bourgoigne,' but there are four objections to 'Mandeville':—

(1) The coat of arms formerly visible on the tombstone was never borne by any branch of the Mandeville family.
(2) No Mandeville was ever Baron of Montfort.
(3) Although we know of two John de Mandevilles of that time, neither of them could have been our Mandeville.
(4) The assumption of a *nom-de-plume* 'Mandeville' can be easily explained.

Our conclusions may now be summed up as follows: the author of Mandeville's Travels was a physician of Liège, by name Jean de Bourgoigne dit à la Barbe, who compiled his book of travels without having ever seen the greater part of the countries described, though it is possible that he spent some time at the court of the Sultan of Egypt. In order to secure the popularity of his book, he not only wrote in French, but also gave out that it was the work of one of his patients, an English knight, named Mandeville. If he had produced it under his own name it would have been immediately condemned as an imposture, for he must have lived in Liège upwards of thirty years. But, on his death-bed, in view of the extraordinary success of his book, he could no longer resist the temptation to claim its authorship, and, in order to explain the choice of the *nom-de-plume*, stated that he was in reality a member of the well-known English family of Mandeville, and had lived under the name of Jean de Bourgoigne (his real name) in order to preserve his incognito.

Whether this magnificent liar was an Englishman or a Frenchman is uncertain. There was an English Jean de Bourgoyne, who held the position of Chamberlain to the Baron de Mowbray in the reign of Edward II., and took part in 1321 in the rising against the favoured Despensers. The latter were banished, and Jean de Bourgoyne, among others, was pardoned. In the next year, however, the Despensers were recalled; they defeated their enemies, and the Baron de Mowbray was, in his turn, compelled to flee the country; Jean de Bourgoyne fell into disgrace again, and doubtless had reason enough to leave England. The agreement of this date, 1322, with that mentioned in the Travels is noteworthy, but is not in itself sufficient proof that this Jean de Bourgoyne is identical with the Liège physician. Still, it is possible, and it would explain the knowledge of England which occasionally comes to light in the Travels; it might also account for the choice of the *nom-de-plume* Mandeville, for as an enemy of the Despensers Jean de Bourgoyne was on the same side as a real John de Mandeville, who was a party to the death of Piers Gaveston in 1312.

Even after this detailed account of his imposture, we cannot but admire the extraordinary range of his reading, and the skill with which he weaves into his work his collected material, causing a certain air of truth to breathe through the whole. His literary ambition was not disappointed, for his Travels attained remarkable popularity throughout Europe; for five centuries their author was admired as one of the boldest travellers of the Middle Ages, and only at the end of the nineteenth has his deception been discovered. As might be expected, later writers have plagiarised Mandeville. An interesting example of this is found in the *Chemin de Long Estude* of Christine de Pisan, written in 1402, in which she even sees and visits places which Mandeville himself expressly states to be beyond the reach of mortals.

It may be remarked in conclusion, that Mandeville's authorship is claimed for several other works, but this point is still in want of detailed research. It is, however, very probable that a number of treatises, written by a Jehan de Bourgoigne (*e.g.* the abovementioned work on medicine), should properly be attributed to Mandeville; even in the Travels long passages on scientific subjects occur from time to time.

II. *Otto von Diemeringen and his German translation.*

All we know of Otto von Diemeringen is contained in his translation of Mandeville's Travels. In a short introduction he states that he was a 'Domherr' (canon or prebendary) in Metz, that he had undertaken the task of translating the Travels into German, in order that his own countrymen might be able to read them, and that he used a Latin as well as a French copy for the purpose. Apart from this scanty information we can learn nothing of him beyond calculating roughly the period in which he lived. The earliest dated MS. of his translation was finished in 1418 (Bibl. Nat., MS. Allemand, No. 150); this is, however, clearly not the original, for various passages are missing which are common both to the rest of the Diemeringen MSS. and to the French (Bibl. Nat., No. 24,436 fr.), which is most nearly related to them; Otto must, therefore, have completed his task before 1418. Further, since the French MS. in question shows a quite peculiar development of the original Travels, we may assume that it is probably of comparatively late origin. Mandeville must have written between 1356, the supposed date of his return, and 1372, the year of his death, and the oldest MS extant (Nouv. acq. fr. No. 4515), in French, is dated 1371. We shall, then, not be far wrong in ascribing Diemeringen's translation to the beginning of the fifteenth century. He was at the time *Domherr*, as he tells us, and was therefore probably born about the middle or early in the second half of the fourteenth century.

As a thorough examination of the numerous French MSS. of the Travels has not yet been made, I have been compelled to content myself with grouping those I know under two heads. Of these twelve, all to be found in the Bibliothèque Nationale, eleven belong to the first class, of which I have chosen the above-mentioned No. 4515, which I shall in future call (x), as the representative. This I take to be the ordinary version, and the one most nearly related to the original. The twelfth MS., No. 24,436, or, for the sake of brevity, (z), is the only one I know which represents the second class, and is distinguished from the rest mainly by the frequent mention of Ogier le Danois.[1] It is worthy of remark that (z) was written in Liège, where Ogier was revered as a local hero; even the name of the scribe is Ogier de Caumont, which fact may be taken as evidence that the name was of not unfrequent occurrence.

The translation of Diemeringen (D) is derived from this second class of French MSS., the first class having given rise to another German version (V), by a certain Michael Velser.[2] A comparison of the chief variations puts this beyond all doubt.

(*a*) *In the Diemeringen MSS.*[3] *the following passages, all occurring in* (x), *are missing :—*

(1) An introductory homily on our reasons for calling Palestine the Holy Land; (2) Mandeville's explanation of his having written in French; (3) A parallel drawn between Christ and the phœnix; (4) An explanation of the apparent contradiction between David's prophecy that the Messiah would live to the age of 40, and the fact that he died at the age of 33 years and four months; (5) An account of the passing of Christ through the midst of the Jews when they were about to cast him down from a high rock; (6) Information about the religious sects of Syria; (7) Remarks on the dogmas, customs, etc. of the Saracens; the account of a discussion between Mandeville and the Sultan of Egypt; a short biography of Mahommed; (8) Mention of the grave of St. Tobias in Nineveh; (9) A treatise on diamonds; (10) The worship of fire, snakes, etc. in 'Chana'; the distinction between Idola and Simulacra; (11) Description of the lions of 'Chana.' (12) Ox-worship in 'Palumbe'; (13) Mention of a church in 'Calamie' containing many idols; a description of Pagan ritual; (14) An astronomical dissertation, showing the earth to be a sphere; (15) Mandeville's statement that he knew a trustworthy man who claimed to have travelled round the earth; (16) The custom in 'Manchi' of feeding their gods with the fumes of cooked meat; (17) The fashion in 'Janikai' of holding banquets in hotels; (18) The description of a magnificent artificial vine at the Great Khan's court.

Four of these passages, (3), (5), (9), and (16), are wanting in both (z) and (D), while (V) contains them all. Whether Diemeringen himself is responsible for the absence of the remaining fourteen could not be determined from the material at my disposal. He was, perhaps, too discerning to accept (4): the explanation is that there were only ten months in the year in David's time; he therefore meant 400 months, *i.e.* 33 years 4 months. It is

[1] Cf. J. Barrois, *La Chevalerie Ogier de Danemarche*, 1842; Léon Gautier, *Les épopées françaises;* Carl Voretzsch, *Die Sage von Ogier dem Dänen und die Entstehung der Chevalerie Ogier;* Aug. Scheler, *Les Enfances Ogier.*

[2] Known only by the presence of his name in his translation.

[3] I take into account here only three MSS., viz. Heidelberg, Pal. Germ. Nr. 65, (α); Heidelberg, Pal. Germ. Nr. 138 (β); and Paris, Bibl. Nat., MS. Allemand, No. 150 (γ), the remainder being faulty or fragmentary. One German MS., Munich, Cod. Germ. Nr. 693 (δ), is very interesting as an example of an extraordinary mixture of Diemeringen's and Velser's versions.

noticeable, too, that five of the passages, (6), (7), (10), (12), and (13), deal with heathen or unorthodox religions; possibly, being a cleric, he omitted them on account of Mandeville's tolerant views. In four cases, (8), (11), (17), and (18), the passages are short ones which might easily have been overlooked by a careless copyist; (14) and (15) are to be taken together, and form a scientific digression like (9), which is omitted from (z); they might, as such, be wanting in the MSS. from which Diemeringen translated.

Much more convincing is the following consideration :—

(*b*) (D) *contains a number of passages which are not found in* (x). Of these there are no less than thirty-five. To shorten the list as much as possible, it will be well to call fourteen of them 'Ogier passages,' all but one of which occur in (z), so that we may safely assume the presence of all in Diemeringen's French text. Otto's prologue and his division of the whole into five books, as well as a short introduction of his own, we could, of course, not expect to find in the French, and in nine of the remaining cases (D) is in accord with (z), viz. :—

(1) Reproduction of an inscription on the Pyramids; (2) The statement that, when the Virgin Mary had too much milk in her breasts, some of the drops fell upon a stone, leaving stains which Mandeville had kissed; (3) The Samaritan alphabet; (4) A short life of Job; (5) The assertion that the women of 'Palumbe' have longer beards than the men; (6) Mention of the suburbs of 'Casay'; (7) Information about 'Comanie,' a country bordering Cathay, and about the three routes to India; (8) Mention of Mauritania; (9) Account of a sand-covered sea, and a plain on which trees spring up in the morning and disappear at nightfall.

There remain then nine unexplained cases :

(1) An inscription from the ruins of St. Catherine's Chapel on Mount Sinai; (2) Mention of Cain's fratricide; (3) After the mention of a mountain where Christ fed the populace, it is added that he often preached there; (4) Description of a route to Jerusalem, *viâ* Persia, Armenia, the Babylonian desert and Egypt; (5) Remark on the Satyrs of Mount Athos; (6) Account of the trick by means of which Alexander frightened the elephants of his enemies; (7) Explanation of the phenomenon that the sea on the coast of 'Pillen' stands as high as the clouds; (8) Statement that the most skilful magicians were formerly to be met with in 'Symago'; (9) Mention of 'Syrsse' as the residence of Prester John; a description of his court.

There is no ground here for assuming that Diemeringen has made additions of his own; these passages will have been present in either the French or the Latin text used by him. With regard to the Velser MS., it is worth remarking that it is in complete agreement with (x), all the thirty-five passages being missing.

(*c*) *Comparison of names of places, etc.*

Since enough warrant has been shown for my conclusions under the two previous headings, it will be sufficient here to select a few of the more striking instances confirming this view. In some cases, where the name was wanting in the Velser MS. (ϕ) (Munich, Cod. Germ. Nr. 694), I have taken the form occurring in (δ), the MS. already mentioned as a striking mixture of the versions of Velser and Diemeringen, in its place. It must be remembered, too, that in the MSS. (1) *c* and *t* are often almost indistinguishable, (2) *ch*, *th* must be regarded merely as variants of *c t*, (3) *s* [ſ] is frequently interchanged with *f* [f]. The following twelve examples will suffice :—

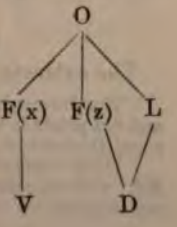
(x) Aton, (ϕ) Achon, (z) Ancon, (α), (β), (γ) Ancon;
(x), (ϕ) Helym, (z), (α), (β), (γ) Helin;
(x) Sychem or Sychar, (ϕ) Sichem or Suchar, (z) Siconie, (α) Sichem, (β), (γ) Sichen;
(x) Sardenay, (ϕ) Sardanay, (z), (γ) Sardenach, (α) Sardine, (β) Sardenace;
(x) Chinemont, (ϕ) Chynemet, (z) Cheneton, (α), (β) Chaneton, (γ) Canton;
(x) Suza, (ϕ) Susar, (z), (α) Saxis, (β) Saxxis;
(x) Hur, (ϕ) Huur, (z), (α), (β) Ur, (γ) Vyr;
(x) Arignes, (δ) Orignes, (z), (α), (β) Ormes, (γ) Armes;
(x) Cilifonde, (δ) Celisand, (z) Cylempho, (α) Tylempho, (β) Telempho, (γ) Tylempo;
(x), (ϕ) Dolay, (z), (α), (β), (γ) Dalach;
(x), (ϕ) Millestorach, (z) Milcorache, (α) Milchorache, (β) Milstorache, (γ) Mylchorache;
(x) Galcat, (ϕ) Galcas, (z) Gathalonebes, (α), (β) Gacalanoches, (γ) Galata Nothes.

The results of the examination up to this point may now be summarised as follows :—

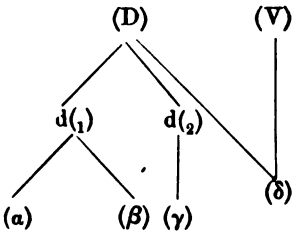
1. Diemeringen's French text belonged to the same group as (z), but was not (z) itself.

2. Velser's French text belonged to the same group as (x). The extent to which (ϕ) and (x) correspond in their contents is very remarkable, but (ϕ) is bound with such disregard for the proper sequence of the contents, and is otherwise so imperfect, that it is impossible to determine from it alone whether (x) itself or some other MS. of the same group was used by Velser.

This can be represented by the accompanying diagram, in which O stands for Mandeville's original work, F(x) and F(z) for the groups represented by (x) and (z) respectively, and L for the Latin MS. used by Otto.



Of the Diemeringen MSS.[1] (α) is the most reliable; (β) agrees with (α) almost word for word, but one complete chapter near the end seems to have been omitted by an oversight. It is certain, however, that (β) is not a copy of (α), though they are possibly both copied from a third MS. The Paris MS. (γ) is decidedly inferior to (α) and (β), and (δ) belongs almost as much to Velser's as to Diemeringen's translation. In diagram form the relations of these four MSS. to each other may be represented thus:—



where $d_{(1)}$ and $d_{(2)}$ are hypothetical MSS. or MS. groups from which (α), (β) and (γ) are derived.

In conclusion, the difference noticeable between Diemeringen's and Velser's mode of translation may be mentioned. In Velser we have not merely a translator but an editor, who introduces occasional criticisms and remarks of his own. He explains, for example, how to measure *stadia* and other standards of length; in connection with the mention of a town 'Saxis,' he remarks that he has heard it called 'Canys'; and in order to convince his readers that Mandeville's wonderful accounts are not exaggerations or inventions, he claims to have seen a Bavarian dog which used to lay three eggs, two of them producing birds and the third a dog. In Diemeringen's work, on the contrary, there appear to be no additions, apart from his prologue, division into books, and introduction. He seems to have given a conscientious translation of the texts before him; his patriotism induced him to undertake the task of translating for his fellow-countrymen what he held to be a valuable and genuine work; and he did not give way to the temptation to force his own personality into the foreground.

III. *Extracts.*[2]

The extracts which follow are taken from (α), and are given with a view to illustrating the style of the translator and the more interesting side of the subject matter.

Das Ungeheuer in der ägyptischen Wüste.

In dem deserte von Egypten sint vil heiliger einsidel und bruder die vil wunders dicke dar inne gesehent, und waz under den andern kam gelauffen ein gesihtenisse als ein mensche mit zween grossen snidenden hörnern die es an sinem kopff hett sten und waz einem menschen gliche bis uff den nabel und daz da abe bas waz das waz als ein geiss gestalt. Da der einsidel daz tiere hersach, so beschwur er es uff gotes krefften wer es wer. Do antwurte im das tiere und sprach Es wer ein totlich creature Und bat den einsidel daz er got fur es bete, der von dem himel in der megte lip satzte zu herlosen menschlich kunne und den tot leit. Noch gesicht man des wunders kopff zu alexandrie, da der kopf mit den zwein hörnern noch ist und ich han in gesehen. Und wart mir geseit und herzalt von frommen fürsten und warhafftigen herren daz daz also geschach.

Die Geschichte von Hippocrasens Tochter.

Man sprichet daz in der Inseln zu langho noch ypocras dohter in eins trachen wise und ist der trache wol hundert claffter lang doch ich han sin nit gesehen Und die von der Inseln heissent in die frawe von dem lande und lit in eim gar alten castel in einer wühsten und get alle iar zwirent oder dristunt her uss und tut nyeman deheinen schaden so man in nit herzürnet und man meynet Es sy zu male ein schone Jungfrawe und wurde in eines trachen wise verzaubert von einer göttin die hiess dyana Auch meynet man sie solle her wider komen in ir wyplich forme wenne ein Ritter getar so fromme und so menlich gesin daz er den trachen in den munt getar küssen und wann daz geschiht so sol sie nit lange dar nach leben. Ez waz ein frommer Ritter ein Johanser von der Inseln von Rode die da by ist und understunt den trachen zu küssen und reit in das loch do er lag do herhube der trache den Kopffe gein dem Ritter uff, do daz der Ritter hersach daz er so grüsenlich waz do herschrack er und sine ross so sere daz in daz Ross ubertrug mit gewalt uff einen gar hohen fels. Der selbe fels sties uff daz mere und daz Ross spranck in daz mere vor vorhten des trachen und verdurben pfert und man Auch waz ein Junggeselle der über mere solte faren und also schifflute ruweten do geburt es sich daz daz schiff dar zu staden sties und der Junge man gieng sich herschowen uff daz felt und wuste nit von dem trachen zu sagen und kam von abentüre uff die stat und sach in den alten zerfallen muren ein gar schone dohter sich strelen und sich beschauwen in einem spigel und er wande es were ein gut arme dohter die der gesellen dar werte und do sie sin gesichte ersach in dem spigel do kerte sie sich umb und fragte in waz er wolte, do sprach er wolte ir bule sin, sie fragte in ob er Ritter were er sprach neyn Do sprach sie du en maht nit min bule gesin du sist denne Ritter, lauff zu dinen gesellen und tu dich Ritter machen und kome morne her wider ich sol gein dir komen uss diesem loche und küsse mich in den munt so bin ich denne herlöset und bin dine und diser gross schatz Und diss lant alles ist dine und wie wol du mich in einer andern forme sihest nit enforhte dich ich sol dir kein übel tun wann ich bin also verzaubert und mag anders nit herleset werden Der Junge man gyeng wider umb zu sinen gesellen in dass schiffe und saget in die abenture und wart ritter. Und kam des andern tages wider dar. Do kam der trache im engegen Do er in so grusenlich sach do herschrack er und floch Der trache sweymet im nach und schrey lute und do er hersach daz der Junge man nit wider umb kam do schrey er

[1] The inter-relation of the Diemeringen MSS. and old prints is worked out in detail in my *Inaugural Dissertation*, Strassburg, 1898.

[2] These extracts are a faithful reproduction of the MS., without emendation in spelling, grammar, or punctuation.

noch wunderlicher und kerte wider umb und der Junge Ritter lebte dar nach nit lange Dar nach wer den trachen me gesehen hat der starb zu stunt Aber wer der Ritter ist und in getar kussen der ist des landes ein herre als sie do sprechent und haltent es fur eine warheit.[1]

Die Sperberburg in Armenien.

und da vindet man ein alte castel und sint die muren verdeckt mit eppehewe Das ist grune holtz daz die muren uff wehset und das castelle stet uff eim felse Und heisset die sperberburg, und lit zwischen stetten der eine heisset loais die ander persipech, die sint des herren turkie, der eine (!) frommer mehtiger herre ist und gut cristen In dem castelle vindet man gar einen schonen sperwer und eine schonü Jungfrawen die sie hütet. Und vor dem sperwer und wachete sie siben tage und siben naht one slaffen dazwuschen und one geselleschafft Die Jungfrawe gebe yme waz er wunschen wolte In richtum oder in herschafftes wegen oder was gelucke an triffet Wanne die Jungfrawe ist nit als ander menschelicher nature me sie ist ein gottin di man zu welsche frauwen uss faiorien nennet Und daz ist dicke bewert von vil erbern lüten die es understanden hant Und ein kunig selber von Armenien bewachte den sperwer noch bi kurzen ziten Und die selben tage und naht uss kamen do kam die Jungfrawe zu ym und sprach Do er mutete daz zitlich were. Er solte sin gewert sie Da mutete er anders nit denne iren lip nach sinen willen wanne er sprach er were ein grosser herre und rich genug und er wolte anders nit denne iren lip und das er sinen willen mit ir mohte han Da sprach die Jungfrawe Er solte irdennische sache muten, wenne sie were nit irdenische Me sie were gotlich und gotlich ding werent nit nach wunsche in solcher massen Do sprach der kunig Er wolte nit anders Do sprach die Jungfrawe Sider ich uch uss uwerme thorehte synne nit bringen mag So beswere ich uch Daz ir und alle uwer nachkomen bis in die nünden lynigen allewegen an notdurfftig und in kriege und in engesten sient Und uwern vienden undertan werdent Und daz ir nyemer steten frieden mit in gewynnent Sider der zit hant die kunige von Armenien yemer sider abegenommen und lant und lute verlorn und sint dem Soldan soltber und undertan worden und mussent den heyden dyenen, und ist das lant by nach alles gewonnen. Darnach bewachete eines armen mannes sun den sperwer und wunschete daz er ein richer gluckhafftiger kauffman würde und das er sine narunge mit gewin und da mit gelucke han mohte Des gewert in die Jungfrawe und wart der richesten und der namhafftigsten kauffmanne einer der uff dem mere oder uff dem lande were und der hiesch der Jungfrawen wisslicher denne der kunig hat getan. Auch bewachte ein templer herre den sperwer und mutete einen seckel vol pfenning und den allezit vol und des wart er gewert. Aber die Jungfrawe sprach es were des ordens verderpnisse wenn sie sich zu vil uff den seckel verliessen und zu samt hub der orden an ab zu gen und abe zu nemende, und sich zu myneren an eren und an lande. Auch neme yederman war, wie er den sperwer underste zu bewachende, denne vellet iht daz er slaffet so ist er tot, do von so ist es sorcklich zu understende.

FRANCIS E. SANDBACH.

[1] Compare Uhland's ballad 'Der Königssohn,' Part 7.

SKETCH-PORTRAITURES OF FAR EASTERN LANGUAGES.

JAPANESE.

THE history of the Japanese language is resumed, though after a fragmentary fashion, in the modern speech of Dai Nippon (Great Japan). I say 'history,' for, strictly speaking, there has not been a natural evolution of the Japanese tongue, and pity 'tis it is so. The interest, therefore, attaching to the study of the furthest of Eastern languages is only partially of a scientific, more largely of a quasi-historical character. But if the course of the language does not present the fascinations presented by more regularly developed forms of speech, it possesses at least one singularity which makes it worthy of notice. With the partial exception of Korean, it is the only tongue in which the vernacular has descended downwards, so to speak, in principal measure from an exotic literary form of speech.

For the jargon now spoken and written in Japan consists largely of broken-down Chinese. The original Yamato-kotoba (Yamato talk) had no connection whatever with the speech of the countless multitudes that dwell westwards of the China Sea. Whence the Yamato-kotoba itself came it is not easy to say with much precision. It is not the speech of the true aboriginals of Japan, who were—mainly at least—of Ainu blood. The Japanese of the ancient rituals and *monogatari* (romances) was brought into the country by the successful raiders whose tradition still lingers in the legend or myth of Jimmu. Their invasion occurred about the Christian era, their language was a branch of the so-called Ural-Altaic stock (to which Manchu, Turkish, and Hungarian also belong), and their original home was, no doubt, the vast tract of country lying between the upper reaches of the Hwangho and Kamschatkan and Ostiak lands.

It is not improbable that archaic Japanese is the oldest form of Ural-Altaic speech of which any examples are extant, except indeed that the very curious language of Luchu may be found to provide a vocabulary, in fact, more ancient still. It is in the *norito* or *notto*

(Ritual prayers), of which most interesting examples have been printed and translated by Sir E. Satow, and in the *chōka* (longer poems) and *tanka* (shorter poems), collected in the *Manyoshu*, or contained in the *Kojiki*, *Nihongi*, etc., as well as in some of the older romances, such as the *Taketori monogatari*, that the archaic vocabulary and structure of pure (unsinicized) Japanese are to be studied. Now it is a peculiarity of modern Japanese, that much as it has varied during the last thousand years or more, its vocalic system appears to have retained almost unchanged its primitive phonetic simplicity. The 'a' long or short is scarcely rounded (the English 'a' of all and 'a' of man are alike unknown in old and new Japanese), 'e' and 'i' are moderately fronted, and the Italian 'e' of *vento*, *meglio*, etc., is absent, 'o' is half-open, 'u' is full-sounded like the Italian 'u,' but, especially at the end of words and after sibilants, has a peculiar additional short sound which may be compared with the Hebrew compound *shva*. Far other has been the case in Korean, where the vocalic system is extremely complicated. It has not yet been scientifically studied. In Luchuan, on the other hand, save in its strange prolongation of certain vowels, the original simplicity seems to have been maintained, though less perfectly than in Japanese. There are no diphthongs in Japanese, the elements of the combinations 'ai,' 'au,' 'ei,' 'ou,' having distinct values with slight predominance of the first. The combination 'eu' is anomalous, being pronounced in modern (but not in archaic) Japanese 'ou 'or 'you.' In ancient Japanese the vowels seem all to have been short, or at most very slightly prolonged (in monosyllabic words, for instance), and even in modern Japanese the distinction between long and short vowels is not marked save in the vowel 'o,' where it must be carefully attended to. Even with regard to 'o,' however, the distinction is found mainly in Japano-Chinese vocables (all monosyllabic)—in pure Japanese words it usually results from a sort of concentration, as *ōku* for *ohoku*—great, *tōru* for *tohoru*—pass through, etc., etc. There is absolutely no sound at all resembling the slurred 'e' of English. There are also two compound shvas in Japanese, 'i' shva and 'u' shva.

Space forbids more than a brief notice of consonantal sounds in Japanese. The system resembles the Polynesian—in fact, Maori and Hawaiian can quite well be written in Japanese syllabic *Kana*—in the predominance of the 'k' sound, the confusion, common throughout the Far East, of 'l,' 'n,' 'r,' and to a certain extent 'd' (Luchu is Duchu or Riukiu, Ningpo, Nagasaki are often written by early European travellers Lingpo, Langasaque, etc.), the total absence of gutturals, the avoidance of juxtaposed consonants. In archaic Japanese the consonants were mostly unvoiced; they have become voiced, 'nigori' or thickened, within literary times. The primitive invaders must have spoken in a very 'fronted' manner, with lips and foretongue rather than with palate and throat, though they seem always to have had a well-pronounced aspirate. There is some slight evidence of the pure sibilants being a reduction from an 'f' sound.

The consonants of English with 'ch,' 'sh,' and 'ts' are found in non-sinico Japanese, excepting 'l,' 'v,' 'x,' 'th.' Some, however, are not found in combination with all the vowels. Thus we have 'ta,' 'te,' 'to,' but not 'ti' or 'tu'; 'sa,' 'se,' 'so,' 'su,' but not 'si'; 'sha,' 'shi,' 'sho,' 'shu,' but not 'she'; 'fu,' but not 'fa,' 'fe,' 'fi,' or 'fo'; and no words (pure Japanese) ever begin with 'p,' 'r,' or 'z.' In old Japanese it seems as doubtful whether 'b' existed as it does whether 'p' exists (except in certain initiative interjectional words) in modern Japanese. Our 'w' and 'y,' on the other hand, are well marked in the tongue of Dai Nippon ancient and modern.

The combination 'hi,' anciently, and still in some dialects, pronounced 'fi,' is peculiar. It resembles 'shi,' and in Eastern Japan is frankly 'sh.' The letter 'r' often seems to have a suspicion of 'l' in it, reminding one of Sanskrit, and a slightly more marked flavour of 'd.' The combination 'nga' seems in some cases almost guttural, or a very posterior palatal sound—to my ear at least.

A word remains to be said on accent. There is but little stress on any syllable, what little there is lies usually on the penultimate in simple words. Such clarity of vocalic utterance as obtains in Japanese is, in fact, incompatible with a marked accent, which seems always to involve a vocalic slur somewhere in the word. The 'tone' of Chinese is totally absent, though, oddly enough, the rules of tone are (supposed to be) observed in the 'high' style of Japano-Chinese poetry, the value of which is in the inverse ratio of its 'height.' Japanese writers find the Chinese tones in their language—they even find tones which go beyond the Chinese, not only in syllables but in dissyllabic and polysyllabic words. But this is merely an example of the *furore cinense* which preceded the modern *furore occidentals*. Tone in Chinese has a sense value, the slight tonal-

ities which Japanese, in common with all languages, possesses have no sense-value whatever. Neither is there much of the phrasal accent so characteristic of French.

With this quasi-absence of accent may be correlated perhaps the lack of gesture and play of feature in Japanese conversation, and the absence generally of all that demonstrativeness that lends such picturesque emphasis to the speech and intercourse of Frenchmen and Italians. The Japanese—much to their loss—do not know how to kiss, have no word for the act even, and though they have taken over railways and ironclads, appear unable to master the not very difficult art of osculation, just as they have never acquired the Chinese dexterity of playing battledore and shuttlecock with their heels. They were, however, expert fencers, and they are accomplished acrobats, and singularly clever with their fingers, and even with their toes.

In Japanese there is scarcely any accidence and not much syntax. It is mainly a concrete language, naming acts and facts, relations by worn nominal or verbal forms, abstractions by Chinese compounds. There is no gender, person, number, case, or concord. There is a beginning of inflexion in the verbs, but it is not consummated; modal and temporal forms exist, but they are locutions agglutinated into false inflexional combinations. Japanese is, in fact, essentially in the agglutinative stage, one to which Chinese has not yet attained. Nevertheless this lack of inflexion and the additional lack of auxiliaries replacing verbal inflexion do not of themselves interfere with the precision of the Japenese sentence, though the sentence, from other causes to be noticed in due course, does greatly fail in precision, especially as to subject, time, quantity, circumstance, and relation. Lastly, there are scarcely any pronouns (absolutely no relative pronouns), and what there are (apart from possessive pronouns) are rarely used. The conjunctive expressions too are few, even the apparently indispensable 'and' and 'or' are wanting. The only distinct parts of speech, grammatically speaking, are, according to native grammarians—and they are right—*na* or names of things (*mono*, concrete, *koto*, abstract thing), *kotoba*, verbs (originally all denoting actions), and *teniwo ha* (particles), of which 'te,' 'ni,' 'wo,' 'ha,' are the principal, but not the only ones. Nor is there any form of oblique narration.

Let us take the noun first, and see briefly how it is manipulated to secure the purposes of speech.

There is no attempt to show gender by form, vocables meaning 'male' or 'female' are occasionally, when absolutely needed, prefixed. Thus *o-tori* (male bird) is a cock, *me(n)dori* (female bird) is a hen.

A brief account may be first given of the more important simple particles used as case-endings are used in Latin, but used otherwise, and much more generally also.

The oldest genitive particle—more exactly post-particle—is 'tsŭ' (originally perhaps *to*). This still remains in the native numerals 'hito-tsu,' one, 'futa-tsu,' two. A second is 'ga,' which, later than 'tsu,' had in early times a restricted use. The commonest syndesmos is 'no,' found in primitive texts, and used almost indiscriminately with 'ga' at the present day, but 'no' tends, I think, to supersede it. As examples I quote, 'miya-tsu-ko,' servant of the Great House, *i.e.* of the Palace = Imperial Officer; 'umi ga hara,' the plain (wide surface) of the sea; 'yama no mine,' the top of the hill; —literally, Great House's servant, sea's plain, hill's top. These genitive particles are variously used in senses derivative from that of the syndesmos; 'no,' for instance, may connect a whole phrase with what precedes or follows; thus, 'Kono hito-bito no toshi tsuki wo hete . . . iwashi,' these men's passing-years-and-months, *i.e.* [consider] the years and months which these men have passed [in wooing thee].

'Ni' is a locative, dative, accusatival (of motion) or instrumental particle, 'wo' has an objective force. There is no truly nominatival particle, but 'ga' is sometimes so used as logically to make the noun preceding it a quasi-nominative, and 'ha' or 'wa' (original meaning 'thing') is similarly used, though more properly 'ga' and 'wa' are indicative of the distinction of the noun (or phrase) as a subject of thought, 'ga' being rather more specific in this connection than 'wa,' which latter particle, however, is more commonly used.

There are a number, not a large number, of other post-particles, and with their help the relations of the expressed elements and parts of the sentence to each other are sufficiently well indicated. There are also particles having an emphatic or suspensive force, which add greatly to the interest and clarity of the phrase. Of nouns adjective there are but few in Japanese, and only a small proportion of even common qualities are so represented in ancient or modern speech. Of adjectival locutions made up mostly of nouns to which particles or verbal forms are suffixed, there are, of course, plenty, but

here again is a great lack of adjectives denoting intellectual, æsthetic, relational, and abstract qualities. I am, of course, speaking of pure Japanese;—in some future number, should the editor not be inclined—as well he may—to put an end to the discussion here of such far-off things, I shall endeavour to describe the curious Japano-Chinese dialect that makes up three-fourths nearly of modern polite conversation, in which, as in Chinese, expansion by composition is without limit.

Adjectives (pure) possess a sort of inflexion. Used adverbially or substantively they end in 'ku,' attributively in 'ki,' and predicatively in 'shi.' Thus, 'osoku yuku,' slowly go, to go slowly; 'katana no nibuku wa,' sword's blunt as to, as to the sword's bluntness; 'hayaki mŭma,' swift horse; 'yuki wa shiroshi,' snow as to white, snow is white. To the adjective the substantive verb may be suffixed, and thus verbalised may be conjugated like a verb.

The consideration of the Japanese verb is too large a matter to be discussed towards the end of a paper, and must be reserved for the next.

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OBSERVATIONS.

AN EMENDATION IN 'MERCILESS BEAUTY.'

In the interesting triple roundel known as 'Merciless Beauty,' I have an emendation to propose in l. 28, which very materially alters the sense.

I allude to the two opening lines in the third roundel, which are thus given in the sole MS. which has preserved the poem:—

> Syn I fro Love escapèd am so fat,
> I nevere thenk to ben in his prison lene.

The allusion is, of course, to the old notion that lovers should be lean; see the note. It seems to me most absurd to contrast the fatness of the lover with the leanness of the prison. Besides, a lean or weak prison would be rather a good thing; one could the more easily break it.

I propose to strike out the word *in*, which only clogs the rhythm; whereby the sense is greatly altered. The word *prison* will no longer refer to the prison, but to the prisoner himself. 'Since I have escaped from Love, being still fat and in good case, I never intend (again) to become his lean prisoner.'

It is true that Chaucer nowhere uses *prison* in the sense of 'prisoner,' though he uses *prisoner* thrice. But I do not think this is a material objection; for his contemporary Langland uses *prison* and *prisoner* indifferently; and, as pointed out in my Note to P. Plowman, C. xxi. 59, we actually find *prison* used in *both* senses in the same passage, both in the Castel of Love and in Genesis and Exodus.

I think an emendation which improves both rhythm and sense at once is likely to be right. It will readily be seen that the late scribe inserted *in* because the old use of *prison* was obsolescent, and he failed to understand it.

Walter W. Skeat.

CHAUCER, 'HOUSE OF FAME' (ii. 417—426).

> 'Now turn upward,' quod he, 'thy face
> And behold this large place,
> This air; but loke thou ne be
> Adrad of hem that thou shalt see;
> For in this regioun, certein,
> Dwelleth many a citezein,
> Of which that speketh Dan Plato.
> These ben the eyrish bestes, lo!'
> And so saw I al that meynee
> Bothe goon and also flee.

This passage has caused some trouble to commentators. Mr. Skeat points out that the term *citezeins* is borrowed by Chaucer from the poem *Anticlaudianus*, by Alain de l'Isle, which is named a few lines further on in the *House of Fame*.

> Aeris occultos aditus, secreta, latebras,
> Altius inquirit Phronesis, sensuque profundo
> Vestigans, videt intuitu meliore vagantes
> *Aerios cives*, quibus aer carcer, etc.

But the reference to Plato, with the meaning of the passage as a whole, has been left unexplained.

The *eyrish bestes* are the demons of the air, as likewise are the *aerii cives* of the *Anticlaudianus*. The demons are called *eyrish bestes*, because St. Augustine, following Apuleius, had called them *aeria animalia*—quanto minus nunc honore divino *aeria* digna sunt *animalia*, ad hoc rationalia ut misera esse possint, ad hoc passiva ut misera sint, ad hoc aeterna ut miseriam suam finire non possint (*De Civitate Dei*, viii. 16).

Plato is mentioned, because Plato is the original authority for the nature of demons, in St. Augustine's long discussion of the aërial powers, where the documents are provided by 'Apuleius Platonicus, Madaurensis,' *De Deo Socratis*, and where the derivation of the whole theory from Plato is sufficiently acknowledged.

Chaucer probably also knew Apuleius at first hand. The passage about the aërial bodies of the demons is one of the commonplaces quoted by R. de Diceto, vol. i. p. 46 (*Rolls Series*)—Daemones sunt genere *animalia*, ingenio rationabilia, animo passiva, corpore *aeria*, tempore aeterna (*De Deo Socr.*, c. 12). The phrase *bothe goon and also flee* appears to have been suggested by the words of Apuleius describing the functions of the demons as intermediaries between gods and men, where, speaking of dreams, omens, and oracles he continues: Non est operae Diis superis ad haec descendere. Mediorum Divorum ista sortitio est, qui in aeris plagis terrae conterminis nec minus

confinibus coelo perinde versantur, ut in quacumque parte naturæ propria animalia, in aethere solantia, in terra gradientia.

The repetition of *eyrish bestes* in l. 457 of the same book—

> Tho gan I loken under me
> And beheld the eyrish bestes,
> Cloudes, mistes, and tempestes—

is possibly due to the comparison in Apuleius between the bodies of the aërial gods and the bodies of clouds. The passage from *Anticlaudianus* quoted here by Mr. Skeat is pretty certainly suggested by Apuleius on the nature of clouds: pendulae et mobiles huc atque illuc vice navium in aeris pelago ventis gubernantur, etc.

W. P. Ker.

ON THE 'CORRECTNESS' OF POPE.

The apt analogy, which Johnson employed to describe the verse of Pope, long ago fixed for us an exact impression of his work. Is it possible to analyse this impression, and to discover the technical secret of the unbroken uniformity, which this figure of Johnson's of the 'velvet lawn, shaven by the scythe and levelled by the roller' so finely suggests? Impressions are always difficult to analyse; impressions of art-work peculiarly so. But the analysis of an impression is useful in many ways: it will make the impression more real; in Pope's case, it may help to determine how far his peculiar excellence depends upon expression, and how far upon technique; and, in particular, it will enable us to differentiate two similar impressions very liable to be confused, the uniformity of Pope, and the uniformity of other writers of heroic-couplet verse.

The one constant feature in a line of verse is the occurrence of a fixed number of beats, or stresses. This, it is necessary to premise; because much misapprehension has arisen, in regard to all verse, from the desire to make its rhythm dependent on the number of syllables, instead of on the number of stresses. It is true that the equality of interval between the beats, which presumes some equality in the number of syllables, is an essential; and that, consequently, in this heroic-couplet verse, a perfectly 'correct' line will contain ten syllables—five strong, or stressed, five weak, or unstressed. But it is very necessary to distinguish the constant from the inconstant features of verse; and the number of the syllables is among the inconstant. In our older 'popular' poetry, there was only a general sense of harmony, depending upon constancy in the number of the beats, with variability in the length of the thesis, that is to say, in the number of weak or unstressed syllables. As verse became more schooled, it insisted on a closer harmony, and less variability in the length of the thesis. Nevertheless, the nearer it gets to nature, to the expression of strong passion or imagination, the more remote is the possibility of determining its harmony by the finger-tips. In the poetry of the people, the old popular ballad, as in our oldest Teutonic verse, the thesis was very variable:

> 'But at Sir Andrew he shot then
> He made sure to hit his marke
> Under the spole of his right arm
> He smote Sir Andrew through the heart'

or again:

> 'Sir, a peyre of gilt sporis clene'

In poetry, where the principle of harmony is more definite than in the popular ballad, the structural principle remains the same. In the thesis, or unstressed part of the verse, the place of the single weak syllable may be variously supplied by (*a*) a pause, (*b*) at least *two* light syllables,

> 'Swarm'd over seas, and harried all the land'

And further, as may be frequently remarked in the five-beat line of Chaucer and Shakespeare, an additional light syllable may occur at the end-pause, or at any medial pause in the verse.

In regard to the strong (or stressed) syllables themselves, it should also be observed, that not all strong syllables are equally strong. Without attempting too delicate distinctions in the gradations of stress, it will at least be necessary to make a distinction of half-strong, as well as strong. In the above examples, the occurrence of half-strong stresses (marked *l*) is very common. Observe further in the following,

> 'Such harmony is in immortal souls,'

the effect of the half-strong stresses that fall in the second and third feet of the verse. In the one case (*harmony*) a secondary stress; in the other case (*in*), a weak stress is employed as a verse-beat. It is these half-strong syllables that give the impression of wave and ripple, ripple and wave, wherein lies the secret of the subtle, elusive rhythm of our greatest poetry. The other impression of wave following wave in equal motion is created by the line, where all the stresses are strong:

> 'The peer now spreads the glitt'ring forfex wide'

The medial pause is the third factor in determining the rhythm of the verse. By continually varying the position of the pause (and the number of them also) we impart that continual variety to the rhythm, and introduce those breaks and intermissions of the music, which are necessary for the expression of feeling and imagination. Lastly, the end-pause, it must be remembered, concludes the music of the line, but not necessarily its sense.

These, then, are the four principles, on which a just appreciation of poetry (on its musical side) must proceed:

(1) The invariability in the number of stresses, with variability in the length of the thesis.
(2) That all strong syllables are not equally strong, and that the half-strong stresses impart to the verse that rippling movement, with which we are familiar in our greatest poetry.
(3) The use of the medial pause, as a means of varying the rhythm of the line.
(4) The use of the end-pause as a conclusion of the music, but not necessarily of the sense.

How far do these principles serve in determining the 'correctness' of Pope? Let us compare, in the light of them, a characteristic passage of his, with a passage of heroic-couplet poetry of a less cautious and uniform type. A movement of a freer, bolder, more natural kind was imparted by Keats.

KEATS.

'A thing of beauty | is a joy for ever;
Its loveliness increases; | it will never
Pass into nothingness, | but still will keep
A bower quiet for us, | and a sleep
Full of sweet dreams, | and health, | and quiet
breathing.'

POPE.

'But now secure | the painted vessel glides,
The sunbeams | trembling on the floating tides,
While melting music | steals upon the sky,
And softened sounds | along the waters die:
Smooth flow the waves, | the zephyrs gently play;
Belinda smil'd, | and all the world was gay.'

Observe in the extract from KEATS (1) the variability in the length and character of the thesis. All the technical devices which give freedom and variety of movement to the rhythm of the line are exemplified in this single short passage. In the first foot of the third line, and again in the first foot of the fifth, the place of the weak syllable is supplied by a pause. In the second foot of the third, and again of the fifth, we have theses containing *two* light syllables. In no less than three lines—the first, second, and fifth—additional light syllables occur at the end-pause. Observe again (2) the very frequent appearance of half-strong instead of full-strong syllables. They occur in every line, except the last: there are the secondary stresses in *loveliness* and *nothingness*, and in *is, it, for, and* we have actually weak stresses used as verse-beats. Observe (3) the variety of the medial pause: in the first line, it occurs after the second stress; in the three following after the third; in the last line after the second and third. Observe (4) that the sense is not concluded in the couplet.

In the extract from POPE, remark, on the other hand, (1) the invariability both in the length and the character of the thesis: the place of the weak syllable is not once, in this passage, supplied by a pause; nor is there any instance of a thesis containing two light syllables. Such variety in the rhythm, a careful examination of many passages of Pope's verse has proved to be extremely rare. Equally rare, too, is the occurrence of additional light syllables; of which again there is not a single example in these lines. Remark (2) that ripples (half-strong syllables) are also very infrequent; there are but two in this passage, in the second and third lines. The importance of this characteristic, though it has been conspicuously neglected, cannot be too greatly emphasised. Remark (3) the want of variety in the medial pause; it occurs invariably after the second stress. Remark (4) that the sense is invariably concluded in the couplet.

The preceding enquiry is merely suggestive in its character. The conclusions, however, which are here stated, and exemplified in one particular instance, are based upon an examination of a large number of passages in Pope's writings. It would be interesting —were it possible within the limits of this brief note —to examine further the æsthetic influence of this technical 'correctness' on the poetry of Pope. Upon one point, at least, it is possible to pronounce with certainty: that the characteristic excellences and limitations of his poetry *were* due as much to technique as to expression. Technical considerations made it inevitable that imagination should be superseded by fancy, and passion by rhetorical declamation. On technical grounds, we shall find it a form of verse, which enabled a poet so abnormally sensitive to impressions as Pope was, to impart to those impressions a final excellence and enduring form. Its technique was peculiarly suited to one who was not so much a poet of ideas as of expression —a great literary artist.

W. A. BROCKINGTON.

SURSUM CORDA!

Car au déclin des ans, comme au matin des jours,
Joie, extase ou martyre,
Un autel que rencontre une femme a toujours
Quelque chose à lui dire!—VICTOR HUGO.

Priez: car la prière est un cri d'espérance,
Qui du cœur oppressé monte au trône de Dieu;
Croyez: qui croit est fort, au sein de la souffrance,
Quand tout fléchit autour, et tout nous dit adieu.

Prière et foi ! cris que l'humanité souffrante
Jette au ciel qui l'afflige, au Dieu qui la flétrit ;
Lorsque, lasse d'efforts, épuisée, expirante,
Elle se sent tomber dans l'éternelle nuit.

Car l'homme, quel qu'il soit, doit croire à quelque chose :
L'un a foi dans le ciel, l'autre dans le rayon :
Tout être a son autel, où son regard se pose,
Lorsqu'il est las enfin de creuser le sillon.

Car le mot de l'énigme est gravé sur l'étape
Qu'au tournant de la route il nous faut rencontrer :
Car au ciel qui se voile, au destin qui le frappe,
L'homme sait toujours dire : ' attendre et espérer.'

J. Boïelle.

Modern Language Teaching

GOOD ENGLISH.

We reprint below the document which the Phonetic Sub-Committee of the Modern Language Association proposes to issue broadcast shortly.—EDITOR.

To M . . . . . .

Address . . . . . .

Locality illustrated . . . . . .

DEAR SIR OR MADAM,

You are respectfully requested by the Phonetic Sub-Committee of the Modern Language Association to aid them in making a careful census of the actual pronunciation of English by educated people, by kindly recording on the annexed sheet your own unbiased and unconstrained, but careful and correct, pronunciation of the words therein given, and returning the sheet to me at your earliest convenience. The pronunciation used in reading aloud to another person will generally be that here desired. Answers to any of the questions, however few, will be valued, but you are earnestly desired to answer as many as you find it at all possible to answer.

The words are arranged in groups, each of which is intended to illustrate possible variations in the pronunciation of some particular symbol or combination in the alphabet of the *Association Phonétique*. Each particular symbol is placed at the beginning of the group or groups which illustrate it, and it is hoped that the reader will thus be enabled to acquire from this list a knowledge of all the symbols which are necessary to express English speech in that alphabet.

Kindly state, in the space given above, the locality for which you consider that your pronunciation specially holds good.

(Signed) H. W. ATKINSON,
Secretary to the Sub-Committee.

Address Rossall School, Fleetwood.

CONSONANTS.

Points to be observed are (*a*) length, (*b*) force, (*c*) quality, (*d*) any aspiration or after-glide, (*e*) any fore-glide, (*f*) any tone or whisper, (*g*) any loss or gain of tone, (*h*) articulation, variable? (*i*) gradually opening? (*j*) gradually closing? (*k*) well held? (*l*) dorsal? (*m*) coronal? (*n*) bilabial or dentilabial? (*o*) rounded? (*p*) protruded? (*q*) spread? (*r*) change of stress? (*s*) comparison with French, (*t*) or German, (*u*) assimilation, (*v*) elision, (*w*) trill, (*x*) palatalisation, (*y*) accretion.

Italic letters are subjoined to prompt, but not to limit, observations.

p. peel, pool, cutpurse, *d e h o q*
heap, hoop, optic, *d h o q*
repeat, hop-pole, *a*
cupful, stovepipe, *n*
baptism, *g*

b. beer, boor, *d h o q*
rib, feeble, ruby, *a d h o q*
kerbstone, ribbed, herb-beer, *a r*
obvious, love-bird, *n*
won't be, *g*

m. me, moor, *h o q*
cream, boom, *e h o q*
creamy, limpet, crumble, *a*
comfort, love-making, *n*
steam-mill, *a r*

f. feel, fool, leaf, hoof, *b h o q*
afoot, lift, offence, half-farthing, *a r*
hopeful, surf-boat, *n*
phew, nephew, *c*

v. veal, vote, leave, groove, *a b g h o q r t*
avow, lovely, lovesome, love-verses, *a r*
obverse, wave-mark, *n*

θ. thesis, tholepin, heath, tooth, *b h o q*
tea-things, toothed, forth-thrust, *a r*
truths, youths, baths, laths, *c g*
fifth, sixth, eighth, *y*

ð. these, those, *h o q*
breathe, smoothe, *a b g h o q r*
breathing, breathes, blithesome, *a*

s. see, Susan, lease, loose, *b h o q s t*
Tongue-tip, where? lucid, loosed, cross-seats, *a r*
discern, dishonour, venison, sacrificing, *c*

z. zero, zoo, *h o q s t*
Tongue-tip, where? breeze, bruise, *a b g h o q r s t*
visit, raising, raised, prizefight, *a b f g*
whiz, hisses, has, hides, *f g*

ʃ. she, shoe, leash, Khoosh, *b h o q s t*
Tongue-tip, where? cushion, cash-bag, brushed, brush-shaped, *a b r*
Asian, transition, Greenwich, Norwich, *f g*
church, bench, launch, punch (*ʃ or* tʃ?)

ʒ. jeer, jury, *h o q s*
Tongue-tip, where? prestige, rouge, *a b g h o q r s*
vision, lesion, rouged, rouge-faced, *a b f g*
judge (dʒʌdʒ), *f g l m*

t. tea, too, eat, boot, Whitby, act, *b d e h l m o q s*
chin (tʃin), booty, attend, coat-tail, *a b r*
bounteous, nature, *l m x*
St. John, St. Paul, St. Clement, *a b c*

d. dean, do, reed, rude, loved, *b d h o q l m s*
red, reading, rend, bedtime, headdress, *a b r*
Wednesday, *v*, five-pound-note, *b v*; *unaccented* and

n. knee, nook, *h o p q s*
bean, boon, *e h o p q s*
bonnet, bend, wooden, woodenness, *a r*
bent, beaten, *a d e r*
inform, invite, *u*
seniority, *l m x*
kiln, *v*

l. lee, loo, *h o p q s*
eel, ail, coal, cool, *e h o p q s*
yule-log, bawling, bold, beadle, *a n*
bolt, bottle, *a d e r*
psalmody, palmistry, *v*
million, *l m x*

(trilled) **r.** [1] read, raid, rat, rather, raw, rule, *i j s w*
(untrilled) **ɹ.** hearing, caring, charring, boring, curing, *i j s w*
try, pry, cry, fry, thrive, shrive, *e f g s w*
dry, bride, grime, bovril, *c f g s w*
bard, dark, *a d w*

[1] See also 'Vowels followed by printed *r*,' below.

dear, dare, far, Minotaur, score, pure, *c s v w*

j. ye, you, be ye, to you, *h i j o p q t*
nature, student, this year, how do you do? *c u*

k. key, coo, leak, look, *d h o p q s x*
cooking, cooked, street-car, bookcase, *a b r*
example, exude, luxury, luxurious, *g*

g. geese, goose, league, fugue, *d h o p q*
fagging, fagged, log-book, blackguard, leg-guard, *a b r*

ŋ. sing, song, *a h t*
longing, longed, ink, longer, *a d y*

w. we, woo, *h i j o p q*
dwell, *a*
twist, *a e*
lapwing, boxwood, *b c e h*

hw. wheat, what, which, *f g h i j*
somewhat, horsewhip, egg-whisk, *abc*

h. he, hay, hair, ha, haw, ho, who, *h t u*
humble, hotel, hospital, herb, *v*
whoop, whom, whole, *e*
Northampton, Birmingham, Oldham, Clapham, *v*
stressless he, him, her, who, whose, have, has, had, *v*.

Vowels.

Cardinal Vowel-Symbols.

International Alphabet.

Front.			Back.	
i in Fr. *vive*	.	close	in Fr. *ou*,	u
e in Fr. *thé*	.	half-close	in Fr. *beau*,	o
ɛ in Fr. *bête*	.	half-open	in Fr. *tort*,	ɔ
a in Fr. *patte*	.	open	in Eng. *father*,	ɑ

Points to be observed are—

(*a*) length; either long, to be marked as a:, short, simply as a, intermediate or unsteady, as a·, overlong, as a··.

(*b*) stress or force; to be marked with ' in *front* of the commencement of stress; half-stress may be marked ‘.

(*c*) quality; to be indicated in terms of the alphabet of the Association Phonétique Internationale. (The words to be pronounced are arranged approximately under the vowel letters of that alphabet, with an added list of English variations, known more or less to exist, to aid (but not to limit) the choice of symbols, especially for those who are unfamiliar with the alphabet.)

(*d*) fore-glide,

(*e*) after-glide,

(*f*) body of sound well held, or gliding?

(*g*) diphthongisation, in terms of vowel symbols, and their relative length.
(*h*) articulation variable ʔ
(*i*) articulation more open than typical value of symbol; to be expressed by ˤ;
(*j*) articulation less open than type; to be expressed by ˕;
(*k*) tongue more advanced, by ˖;
(*l*) tongue more retracted, by ˗;
(*m*) lips more rounded, by);
(*n*) more spread, by (;
(*o*) absence of tone or whisper, by o beneath sign, as ḷ;
(*p*) whisper, but not tone, by w, as ḷ$_{w}$.
(*q*) articulation coronal, by r above symbol, as r̥a;
(*r*) articulation 'wide,' vowel secondary, not up to type;
(*s*) partially obscured, or wholly obscure;
(*t*) comparison with French;
(*u*) comparison with German.
(All the subjoined descriptions of the values of symbols refer to *quality*, and only by accident to *length*.)

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i = French *i* in *vive*, Ger. *ie* in *Biene*
j = consonant resulting from compression of i (see Consonants)
ɪ = Common English (not Scotch) short accented *i* in *tin*, *bit*, etc.

---

i:, iˑ, iˑj, ij, ɪij ʔ (= *Observed values*) *for* meed, mead, Mede, breeze, adhesion, keep, repeat, *a d e f g*
or i ʔ *for* eternal, concrete, *a*
or e:, eˑɪ, ɛˑɪ ʔ *for* break
or ɛ, e ʔ *for* breakfast
or, ɪ ʔ *for* sieve, mischief, mischievous
or ɪ, ə, ʊ, ʌ ʔ *for unaccented* the

ɪ ʔ *for* sit, bid, vision
demand, audit, multitude
or ɵ ʔ *for* beautiful, beauty, kindly, *i*

---

e = French *é* in *thé*, Ger. *e* in *Weh*
ɵ = obscure front vowel, as open as e, more open than ɪ, less open than ʊ

---

e:, eˑ, eˑɪ, ɛˑɪ, eɪ, ɛɪ, eˑj, ɛˑj, ej, ɛj ʔ *for* raise, they, made, take, taking
or e ʔ *for* chaotic, essay, cognate, tirade, *t*, *u*
or e, ɵ, ʊ ʔ *for* candidate, separate (*vb.*), separate (*adj.*), contemplative, *s*
or a, æ ʔ *for* bade (*pret.*), sate (*pret.*), plaid, plait, Gaelic
or e, ɵ, ɪ ʔ *for* courage, cottage, landscape, marriage, *r*, *s*
or a:, aˑ ʔ *for* Armada, promenade, façade, halfpenny (*for definition of* a *and* a *see below*)
or a:, ɔ: ʔ *for* vase
or a, æ ʔ *for* bass, patriotic
or i:, iˑj, ij, ɪij ʔ *for* quay

ɛ = French *ê* in *bête*, Ger. short *e* and long *ä*
ʌ = short obscure gliding vowel-sound, dorsal.
ʳʌ = the same, but coronal, raised tongue-tip giving simultaneous *r*-impression (*see also* '*Vowels with* r').

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e:, e:ʌ, eˑʌ, e:ʳʌ, eˑʳʌ
ɛ:, ɛ:ʌ, ɛˑʌ, ɛ:ʳʌ, ɛˑʳʌ
} *for* Mary, fairy, wearing, ʔ *t* (*see also* '*Vowels with* r')

ɛ, e ʔ *for* pet, bed, said, says, *i j k l t*
or i:, iˑj, ɪij ʔ *for* fœtid, hæmorrhage
or ɪ ʔ *for* epistle, petition, remain
or ɪ, e, ɵ, ɛ ʔ *for* exist, enquire, endure, embrace, extol, *i j r s*
college, knowledge, foreign, sovereign
index, Sussex, perfect, insect, forfeit
or ɪ, e, ɵ, ʊ ʔ *for* riches, richest, market, scarlet, *i j r s*
countess, goodness, folded, foldedst
thinkest, poorest, forehead
or æ, æˑ, a, aˑ, a: ʔ *for* thresh

æ = S. Eng. for *a* in *man*: Fr. *in* in *fin*, deprived of its nasality.
a = N. Eng. for *a* in *man*: Fr. *a* in *patte*
ɐ = obscure front vowel, as open as a

æ, æˑ, æ:, a, aˑ ʔ *for*—
cap, bag, captain, baggage, *k l*
or aˑ, a:, aˑˑ, a:ʌ, ɔ: ʔ *for*—
fast, last, cast, mast, repast
master, pastor, nasty
enthusiastic, iconoclastic, gymnastic
enthusiast, iconoclast, gymnast
asp, gasp, grasp, rasp, clasp
gasping, jasper, raspberry
ask, task, bask, mask, flask
taskwork, rascal, casket
hath, lath, bath, path
gather, lather, hydropathic
hydropath, homœopath
ass, pass, lass, brass, glass
morass, cuirass
massive, castle, lassitude
windlass, cutlass, mattrass, compass

laugh, chaff, staff, quaff
graphic, biographical, giraffe
photograph, flagstaff
aft, haft, shaft, raft, draft
after, rafter, laughter
ash, sash, dash, lash, trash
dashing, trashy, Ashton, moustache
calabash, whip-lash
brand, bland, grand, land, sand
mandate, demand, commandment, sandwich
reprimand, multiplicand
lamp, champ, damp, stamp, vamp
hamper, ramble, sample, rampant, vampire
dance, lance, chance, prance
answer, dancer, advantage, advance
outrance, necromancy
cant, rant, chant, plant
daunt, jaunt, flaunt, haunt
banter, planter, bantling, transit
dauntless, jaunty, laundry
plantation, translate
branch, blanch, ranch,
staunch, haunch, launch
branching, avalanche

or ɐ, ʌ ? *for unaccented*
has, had, have, as, that, and, am, at, an, a
about, alarm, astute, ascribe, abstraction
fatality, fraternal, stampede, statuesque
idea, periphrasis, Bedlam

æɪ, æi, æj, æˑɪ, æˑi, æˑj } ? *for* I, tie, sight, bide, *u*
aɪ, ai, aj, aˑɪ, aˑi, aˑj } tiny, incite, excitement
ɑɪ, ɑi, ɑj, ɑˑɪ, ɑˑi, ɑˑj } Levite, vitality, insight, idea
ɐɪ, ɐi, ɐj, ɐˑɪ, ɐˑi, ɐˑj } phthisis, (*or* ɪ?) phthisical

ɑ = open back vowel, French *a* in *pas*
ɒ = back vowel, as open as ɑ, but obscure.
ʌ = 'unmodified voice,' obscure vowel, neither front nor back, intermediate to ɐ and ɒ

ɑː, ɑˑ, ɑˑˑ, ɑːʌ, ɔː, ɔːʌ ? *for* ah, ma, spa, salve, kraal, *t u*
father, palmer, chorale; (*or* ɐː?) hurrah

ʌ, ɒ, ɐ, ə ? *for* cut, dug, pup, lull
cuttle, bubble, lullaby
unreal, teacup, voluntary, jealous

ɒ [1] = open back round vowel, French *o* in *tort*, 'opened o'

ɔː, ɔˑʌ, ɔːʌ ? *for* awe, caught, jaws, ball, talk, *t*
awful, talking, recall
or ɔˑ, ɒ ? *for* fault, assault, Austria, auspices
already, downfall, bradawl, jackdaw
austere, Australia, authority, auspicious

ɔ, ɔˑ, ɑ, ɑˑ ? *for* pop, bob, cot, dog, boss, *u*
cockle, gobble, garotte
or ɒ, ʌ ? *for* boycott, ingot, fetlock, *unaccented* was, from, of, carrot, bullock, wisdom
assonance, anatomy, obtain
or oː, oˑ, o, ɒ, ʌ ? *for* obey, projecting, convocation
or ɔː ? *for* broth, cloth, moth, froth
frothy, clothyard, moth-eaten
broadcloth, Naboth
oft, soft, loft, croft
often, lofty, Bancroft
off, doff, cough, trough
offing, offer, set-off
moss, loss, toss, gloss
mossy, tossing, emboss, osprey
chaos, kudos, Eros
cost, frost, lost, tossed
costly, frosty, ostrich, hostile
ostensible, provost
bosh, boshy, quashing, mackintosh
salt, halt, malt, false, waltz
salty, alter, altar, falter, psalter
falcon, falconer, catafalque, falsify
cobalt, basalt

ɔɪ, ɔˑɪ, aɪ } ? *for* hoy, quoit, loin, *u*
ɔi, ɔˑi, ai } boiling, purloin, quoiting
ɔj, ɔˑj, aj } sirloin, envoy, moidore
What ? *for* tortoise, chamois

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[1] I would like to put ɵ for this vowel, and ɵ for the corresponding obscure. That would make all inverted signs obscure. At present the Association uses ɵ for Ger. *ch* in *ich*, and ɤ for Ger. *ch* in *ach*: I would substitute ɤ for the former and χ (Gk. *chi*) for the latter.—R. J. L.

o = vowel of French *beau*, Ger. long *o*

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o:, o·u, o·u, o·w, ou, ou, ow, ouw, ɔuw, ɑuw, ɑuw ʔ *for* oh, owe, cote, coat, goad, bowl, *t u* coating, droning, cyclone
or o·, o, ɔ, ɒ ʔ *for* impost, inmost, dovecote, waistcoat
antidote, overcoat
cohere, poetic, rowlock

---

u = French *ou*, German long *u*
w = consonant resulting from the compression of u (see Consonants)
u = secondary vowel resulting from slight opening of u

---

u, u·, uu, u·, u ʔ *for* put, good, wolf, push, *u* cushion, sugar, woman, forsook
influence, fishhook
or ɒ ʔ *for* instrument, artful, beautiful

---

u:, u·w, uw, uuw, iw ʔ *for* too, coop, group, brewed, rule, rouge, *t u*
or u, u·, uw, u·, u ʔ *for* hook, rook, cook, book, shook, look, took, nook, crook, brook
room, doom, broom, boom
hoop, troop, root, soot
cooper, roomy, bookish, cheroot, Peru
hardihood, bar-room, supreme
or ɒ, ʌ ʔ *for* (*unaccented*) to, do, you, into, could, would, should

---

ju:, ju·w, juw, juw ʔ *for* you, cue, cute, dude, feud, eulogy
brute, prudent, Peruvian, brew. *Ever after* r ʔ
blue, lute, lieu, solution, pleurisy, salubrity. *Ever after* l ʔ
suit, sue, exude, presume. *Ever after* s *or* z ʔ
sure, chew, jute, Jude, Judy. *Ever after* ʃ *or* ʒ ʔ
or ju, ju, u·, u, ɒ, ʌ ʔ *for* superior, absolute
corrugate, fortune, unfortunate
ague, value, unique, virtuous, tribute

Are there any other consonants than those suggested above after which your pronunciation of printed long u *or* ew *is free from any fore-element of* j ʔ Examples ʔ

Any ʃ ʔ *in* tune, Tuesday, student, mature, nature, intumescent, conjectural
Any ʒ ʔ *in* due, duty, during, produce
mildew, duration, indurate, dubiety

Second syll. ʔ in lettuce, victualler, mantuamaker

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aU, ɐU, æU, ɛU
aw, ɐw, æw, ɛw
a·w, ɐ·w, æ·w, ɛ·w
} ʔ *for* how, pout, down, tout, *u* however, carouse
workhouse, somehow, outvie

---

al, ɐl, ʌl, ɹl, l· ʔ *for* cymbal, quintal, missal, partial
moral, original
ɔl, ɒl, ʌl, ɹl, l· ʔ *for* symbol, idol, Capitol, exaltation
el, ɐl, ʌl, ɹl, l· ʔ *for* rebel (*sb.*), chapel, damsel, Ethel, carvel
barrel, parallel, unparalleled, excellence
ul, ɒl, ʌl, ɹl, l· ʔ *for* handful, beautiful, careful
ʌl, ɹl, l· ʔ *for* Mussulman, exultation
ɪl, el, ɐl ʔ *for* peril, jonquil, puerile

---

an, ɐn, ʌn, ɹn, n· ʔ *for* capstan, saucepan, madman, Bashan
quadrant, sibilant, secant, resonant
ɔn, ɒn, ʌn, ɹn, n· ʔ *for* Newton, Croydon, Mormon, cushion
squadron, carbon, silicon, horizon
en, ɐn, ʌn, ɹn, n· ʔ *for* eaten, open, madmen, oxygen
children, pestilent, present

Vowels followed by printed *r*.

After vowels, printed *r*, in native English pronunciation, has generally lost the sound either of the trilled r or the untrilled ɹ (see Consonants). After the close and half-close long vowels, i:, o:, u: we need two more signs :·

$^{r}_{\Lambda}$ = vowel-glide created by partial relaxation of ɹ—tongue-tip still raised.

$_{\Lambda}$ = vowel-glide created by complete opening of ɹ—a very short ʌ.

(The latter is the prevalent Southern, the former is the Northern pronunciation, and still suggests ɹ to the ear.)

But e:, though half-close, generally escapes this development by becoming half-open = ɛ:

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i:r, i:ɹ, i:$^{r}_{\Lambda}$, i:$_{\Lambda}$, iʌ, iɑ, iɑ· } ? *for* ear, seer, mere, tier, weir

ɪʌ, ɪɑ, ɪɑ· } seared, smeared, weird

query, weary, serum, steering

or i·r, i·ɹ, i$^{r}_{\Lambda}$, iʌ, j$^{r}_{\Lambda}$ jʌ ? *for* Bluebeard, Windermere, hereby

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The half-open and open ɛ:, a:, ɑ:, o: followed by printed *r*, without a following vowel, often lose the following r or ɹ entirely, but still retain, in North and West, a considerable raising of the tongue-tip, simultaneous with the vowel, and giving a simultaneous ɹ impression. Such vowels are called *coronal*, ordinary vowels being *dorsal*. Hence *three* new symbols $^{r}_{\varepsilon}$:, $^{r}_{a}$:, $^{r}_{c}$: are wanted for these coronal vowels. The fourth symbol ($^{r}_{\text{ɑ}}$:) falls out, because (ɑ + *r*) gives $^{r}_{a}$: in actual speech.

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e:r, e:ɹ, ɛ:r, ɛ:ɹ, ɛ:$_{\Lambda}$, $^{r}_{\varepsilon}$:$_{\Lambda}$, $^{r}_{\varepsilon}$:, ɛ·$^{r}_{\Lambda}$, ɛ·$_{\Lambda}$? *for*—

air, spare, mare, wear, prayer

airs, spared, wears

airing, sparing, wary

or $^{r}_{\varepsilon}$·, ɛ· ? *for* welfare, horsehair, fairplay, fieldfare, wayfaring.

or $^{r}_{\text{ɐ}}$·, ɐ·, $^{r}_{\text{ɐ}}$, ɐ ? *for* somewhere, wherein, (*and unaccented*) were, where, there, their.

Coronal vowels may also be obscure, or become so through want of stress :

$^{r}_{\text{ɐ}}$ = obscure front coronal vowel.

$^{r}_{\Lambda}$ = ,, intermediate coronal vowel.

$^{r}_{\text{ɒ}}$ = ,, back coronal vowel.

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o:r, o:ɹ, o:$^{r}_{\Lambda}$ o:$_{\Lambda}$, o·$^{r}_{\Lambda}$, o·$_{\Lambda}$, ɔ:r, ɔ:ɹ, ɔ:$^{r}_{\Lambda}$, ɔ:$_{\Lambda}$, ɔ·$^{r}_{\Lambda}$, ɔ·$_{\Lambda}$, ɔ: ? *for* ore, pour, boar, corps, floor, mourn, board, court.

or o·ur, o·uɹ, o·ur, o·uɹ, o·wr, o·wɹ, ɔ·wɹ, ɒ·wɹ, ɐ·w·ɹ' ? *for* glory, pouring, victorious.

or ɔr, ɔɹ, ɔ$^{r}_{\Lambda}$, ɔ$_{\Lambda}$, ɔ·, ɒr, ɒɹ, $^{r}_{\text{ɒ}}$, ɒ, ʌ ? *for* adoration, Eastbourne, stroke-oar, shipboard, cupboard, semaphore, pinafore, voracious.

Any difference between lore *and* lower, Nore *and* Noah ?

ɔr, ɔɹ, ɔ$^{r}_{\Lambda}$, $^{r}_{\text{ɔ}}$:, ɔ:$_{\Lambda}$, ɔ: ? *for* or, for, war, drawer, born, wars, short, oracle, sorry, majority, extraordinary.

or o:r, o:ɹ, o:$^{r}_{\Lambda}$, o:$_{\Lambda}$, o·$^{r}_{\Lambda}$, o·$_{\Lambda}$? *for*

ford, cord, sword, horde

shorn, torn, worn, borne, sworn

port, fort, pork

adorn, suborn

export (*vb.* and *sb.*), portent, important

or $^{r}_{\text{ɔ}}$·, ɔ·, ɒr, ɒɹ, $^{r}_{\text{ɒ}}$·, ,$^{r}_{\text{ɒ}}$ ɒ, ʌ ? *for* original, ordination, formation, information, author, exportation, portentous, Capricorn, *unaccented* or, for.

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u:r, u:ɹ, u·wɹ, u·ɒɹ, u·$^{r}_{\Lambda}$, u·$_{\Lambda}$, o·$_{\Lambda}$, ɔ·$_{\Lambda}$, ɔ: ? *for* poor, boor, moor, spoor

dour, tour, fluor

moored, boors

or u·r, u·ɹ, uwɹ, uɒɹ, u$^{r}_{\Lambda}$, U$^{r}_{\Lambda}$, U$_{\Lambda}$, U$_{\Lambda}$, ɵ$_{\Lambda}$, ɔ$_{\Lambda}$, ɔ· ? *for* courier, tambour, blackamoor

tourist, poorest, mooring

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ju:r, ju:ɹ, ju·wɹ, ju·ɒɹ, ju·$^{r}_{\Lambda}$, jU·$^{r}_{\Lambda}$, ju·$_{\Lambda}$, jU·$_{\Lambda}$, jo·$_{\Lambda}$, jɔ·$_{\Lambda}$, jɔ: ? *for* ewer, pure, cure, curacy, purity, endure, immure, cures, immured.

or u:r, etc. (= *as above, but without* j) *after* r, l, ʃ or ʒ ? *e.g.* rural, lure, sure, abjure.

(*After-glide in both or neither ?*—lurid *and* luring : jury *and* abjuring.)

or ju·r, etc. ? (= *as above, but all shortened*) *for* duration, purification, penury, amateur.

or u·r, etc. (= *the same, less* j) *or* ɒr, ɒɹ, ʌr, ʌɹ ? for plurality, adjuration.

or jɒr, jɒɹ, j$^{r}_{\text{ɒ}}$, j$^{r}_{\Lambda}$, jɒ, jʌ, jɐ ? *for* nature, closure, temperature, failure, erasure, *unaccented* your.

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ar, aɪ, aˑr, aˑɪ, æˑr, æˑɪ ? *for* barrier, aristocrat, aroma, comparison.

or aːr, aːɪ, aˑɹ, aːɹ, aˑʌ, aː, ɔː ? *for* bar, par, cart, bard, compartment.

(*Same vowel ? for* barrier *and* barring: star *and* starry: father *and* farther.)

or ʊr, ʊɪ, ʌr, ʌɪ ? *for* narrate, parental, around, library, separate.

or ɒˑ, ʌˑ, ɒ, ʌ, ɒ, ʌ ? *for* placard, communard, sluggard, mustard, attar, cinnabar, sugar, singular, sizar, beggar, *unaccented* are.

ʌr, ʌɪ ? *for* hurry, flurry, curry, nourish, honourable, humorous, armoury, guttural, surround.

or ɹr, ɹɪ ? *for* slurring, purring, furry.

or ɹːː, ʌː ? *for* slur, purr, gurgle, slurred, hauteur, scourge.

or ɹˑ, ʌˑ ? *for* curt, adjournment, surfeit, taciturn.

or ɹ, ʌ ? *for* honour, Blackburn, Saturn.

ɪr, ɪɪ ? *for* miracle, irritate, myriad, spirit, tyranny, irreverent, miraculous, inspiration.

or ɹr, ɹɪ ? *for* stirring, whirring.

or ɹːː, ʌː ? *for* stir, whirr, girl, stirred, girdle.

or ɹˑ, ʌˑ ? *for* chirp, dirt, myrtle, irksome, sea-girt, semicircle.

or ɹ, ʌ ? *for* nadir, zephyr, extirpate, Hampshire.

(*Any difference in vowel between* fir *and* fur, stirring *and* slurring, whirring *and* purring ?)

ɛr, ɛɪ ? *for* error, merry, peril, herring, erroneous, meritorious.

or ɹr, ɹɪ ? *for* erring, inferring, deterring.

or ɹːː, ʌː ? *for* err, infer, deter, deterred, converge.

or ɹˑ, ʌˑ ? *for* pert, vertical, conversion, convert (*vb.*); controvert, percolation.

or ɹ, ʌ ? *for* caper, convert (*sb.*); pertain, consternation, *unaccented* her.

Diphthongs + *r*.

It would only be confusing to write out all the possible several values of the combination generally printed *our*. We have—

1*st element* = a, ɒ, ʊ, a, æ, ɛ.
or aˑ, ɒˑ, ʊˑ, aˑ, æˑ, ɛˑ ?

2*nd element* = ʊ, u, w, or disappears ?

3*rd element* = r, ɹ, ɹ, ʌ ?

making 192 possible combinations, most of which actually exist.

Elements of our, sour, flour, overpower ?
ours, soured; flowerpot ?
cowry, flowret, sourest, floury ?
sunflower, dinner-hour, watchtower ?

Combination printed *ire*:

1*st element* = a, ɒ, ʊ, a, æ,
or aˑ, ɒˑ, ʊˑ, aˑ, æˑ ?

2*nd element* = ɪ, i, j ?

3*rd element* = r, ɹ, ɹ, ʌ ?

Elements ? of ire, pyre, byre, hire (= higher ?), choir,
pirate, tyrant, tiring, irony,
pyres, tired, iron,
vampire, piratical, expiry.

Combination printed *oir*:

1*st element* = ɔ, ɒ ?

2*nd element* = ɪ, i, j ?

3*rd element* = r, ɹ, ɹ, ʌ ?

Elements ? of moiré, coir (= coyer ?), memoir, reservoir, abattoir.

(*Drawn up by* R. J. Lloyd.)

THE JOYS OF LEARNING TO READ.

And what a joy we have before us in the teaching of little children to read! During their early years they have been gaining day by day an ever-increasing store of spoken words, and they are now going to discover the sounds which combine to make those words. They are exceptionally equipped for the work, as they possess the power of speaking their mother tongue; and their ear will help them to find out how they speak.

Sounds of every kind become deeply interesting to them, and it is charming to watch

their faces as one tells a story, stopping occasionally to ask all to repeat a certain word in it, the initial sound of which one wishes them to recognise. How marvellously quick they are in this recognition of sound! Little children of five years old who come to school having had no previous teaching, are able to find out the sounds in their language with the greatest possible ease. They laugh gleefully and think it most amusing.

It becomes still more interesting to them when they are asked to tell what they use in making the sounds. The way in which the 'front door' (as they delight to call the lips) shuts and opens (e. g. *p* and *b*), and the special places that the tongue and teeth like to visit (e. g. *t*, *d*, *f*, *v*), are enchanting secrets which call for an exhilarating voyage of discovery on their part. The grandeur of the vowels, whose exit neither lips, teeth nor tongue dare to hinder, is fully appreciated. The usefulness of the nose (e. g. *m*, *n*, *ng*) is yet another joy, and they indeed realise that their language is wonderfully made!

It is a great advantage too that Nature has provided each child with the apparatus required at this stage. They can therefore experiment at any moment, nor are their experiments restricted to their own person; younger brothers and sisters are victimised, and I am told almost daily of the progress made.

One of these younger sisters (five years old) who has come to school this term, has been admirably grounded by an elder sister (now seven years old), and she can discover all the sounds in given words, and is perfectly clear about voiced and voiceless consonants (or 'brother' and 'sister' sounds, as they prefer to call them), the voiced being regarded as brothers, because they make more noise.

The power to distinguish sounds having been gained, the introduction of the symbols representing those sounds opens up new Elysian fields. 'What will he (or she) be like?' the children remark (for no chart or table of letters is put up before them). A symbol is shown only when the secrets concerning its sound have been found out by the children; they then find a home for it on a Tabulating frame, which has been so arranged that they are able themselves to classify the sounds of their language.

A 'sister' (e. g. *t*) clad in blue having been placed on the frame, the children eagerly welcome the brother, dressed in black. One morning when *d* had been evolved by them, Doris remarked, '*t* isn't alone any longer, she has a little brother (*d*) to play with.' The vowels, whose garb is red, are regarded as especial treasures.

The form of the symbol is the subject of much animated discussion on the part of the children. We, to whom these symbols are so familiar, find it difficult to realise how interesting each one may be to a little child. When i (*it*) was taught, a story was told about a little girl who became very *ill* through eating too many jam-tarts. The children evolved the sound i, and when they had decided that it must be clothed in red, as it was one of the grand people who must not be hindered on their way out, the symbol was shown and printed on the black-board in red chalk. One of the little ones ran up to it and said, pointing to the dot, 'And that's the little pink pill she took when she was ill.' When l (*lily*) was printed, the children remarked, 'Is it only just that?'

This close observation of the symbol is invaluable as a means of avoiding confusion between the many forms that may represent one sound (e. g. *c*, *k*, *q*). They find no difficulty with regard to these redundant forms. They decided that c was of a chubby nature, and therefore they named her 'the fat baby.' When they built the word *cot* (for our frame has a verandah, upon which the sounds are wont to meet), one of the children made as a sentence to illustrate it, 'The fat baby is in the cot,' and then exclaimed, 'And there she is!' (pointing to the c in cot); k was described as the 'tall sister.' The fondness that the 'fat baby' shows for walks with her 'tall sister' (e. g. pa*ck*) is also noticed by the children, and they admire the air of protection that the 'tall sister' assumes, in that she never allows her baby sister to walk on the outside. (They thought this was a little like daddy's sitting at the end of the pew in church.) The third sister q is regarded by them as the 'cry-baby,' as it feels very unhappy if it is not *always* followed by one particular friend (*u*).

A mother heard her little daughter of five years old laughing to herself in her cot one morning. She went to enquire the cause of her amusement, and Minnie explained, 'I am thinking about that fat baby and her tall sister and the cry-baby.'

It always gives them great pleasure to notice whether the 'sneezing sister' will appear, as in *ch*at or as in pa*tch*. This double sound is an especial favourite, and if one should forget oneself so far as to sneeze, one hears immediately, 'You are the sneezing sister!'

When, at a later stage, the irregular behaviour of their old friends has to be noticed (*e. g.* silent letters, variation of

vowel sounds, interchange of sound), such irregularity is regarded by them as prompted by the love of fun. They are therefore wedded to these words with closest bonds of sympathy, and they welcome them with great delight. One is warned of their approach by the animated faces of the little readers. When they met the word 'picture,' they remarked 'Just think of *t* pretending to be the "sneezing sister"!' Silent letters are regarded as taciturn companions. They are never allowed to be mentioned, but their form is described in the air to show that their presence is acknowledged. In building words containing these silent letters, the want of vitality is shown by the use of a letter that is yellow as the leaves in autumn. When the word 'lamb' was built, one little child remarked, 'When m goes out for a walk with b, b never speaks the whole way.' These irregularities are fraught with so much interest, that we are even grateful for the generous supply that our language furnishes.

The clear appreciation of the difference of sounds which the use of colour so greatly aids, and the personality with which the children invest the symbols, has made it possible to do without phonetic symbols. A kindly critic in *Le Maître Phonétique* expresses his regret that they have not been used.

It is undoubtedly true, that in teaching a foreign language, many have been greatly aided by the use of a phonetic transcript, as they find that it helps learners to acquire the foreign sounds; but when we teach little children to read their own language, they start with the great advantage of familiarity with the language in its spoken form.

The pronunciation is therefore known more or less correctly before we begin our teaching, and phonetic transcript would delay the learning of the conventional signs, and would, in the more difficult words, prevent the discovery, the joy of which one wishes to reserve to the children (*e. g.* wren, dumb, fight). If we base our teaching on the spoken language from the outset, the children will determine, almost unerringly, which sound a vowel or consonant is taking in a particular word (*cf.* bull, must, prince).

The use of colour is not introduced simply to give pleasure, important as this is, but in order to lead to most careful observation on the part of the children. It is invaluable too from the teacher's point of view, as one can see whether the children's perception of sound is accurate, simply by noticing which chalk they use (*cf.* blue *th* as in *thick*, and black *th* as in *this*).

All writers on education maintain that the training of accurate observation is of the utmost importance. But it is impossible for the children to observe truly, if they are given no opportunity for doing so.

The question is sometimes raised as to the wisdom of letting the children pay so much attention to the actual production of the sounds. It is obvious that a lecture on phonetics would be as ludicrously out of place as a disquisition on protoplasm. But, on the other hand, it seems quite as reasonable to let them observe how they speak, as it is to lead them to notice the growth of a flower or the flight of a bird. The facility with which the children make the requisite discoveries is amazing to their grown-up brothers and sisters, in whose minds the *names* of the letters have become so firmly rooted. They take great delight in explaining what they notice concerning the production of a sound. To aid them, they have (1) their eyes (e. g. *p*, *b*, *f*, *th*); (2) the sense of touch—for a finger in the mouth helps them to discover what the tongue does (e. g. *i* in *ill*, *t*, *k*); and (3) the simplest experiments; for instance, pressing the hands to the ears, or holding a thin piece of paper in front of the mouth whilst uttering a sound, enables them to test whether it is voiced or voiceless. The children occasionally invent experiments of their own. Thus the fluffy hair of a little maid was called into requisition, and she was asked to hang her head down whilst her little neighbour uttered the sound *p*. As the hair was violently agitated, it was decided that it was a 'sister' sound which had not used up its breath on its way through the throat.

This accurate observation of sound makes it much easier both for the teacher and for the children to correct any faulty pronunciation. Children with untrained ear are incapable of appreciating their mistakes, and will find little to interest them if they are simply told of the misdoing (e. g. *n* for *ng*). Our little ones quickly notice any mispronunciation, and readily take up the defence of the sound which has not been treated with due respect. 'She took *n* out instead of *ng*, how angry *ng* will be!' they remark.

Intense indeed is the interest in the sounds with their symbols, and great is the power gained by the children during this early stage; and the conviction grows upon one that herein lies the solution of the whole reading problem.

The journey before them is perfectly simple, if we see that the way is suitably prepared for their little footsteps. The baby does not learn to walk by climbing over rocks, interesting as the structure of these rocks may be at a later date.

We must therefore proceed by easy stages, so that we may not check the desire to help themselves which little children possess in such a rare degree. For they can quickly find all the sounds in a given word, and how much that word gains through the process! I was one morning a little puzzled when one of my little pupils came up to me and said in an awe-struck tone—'I saw a *cab* going up the hill yesterday.' This was such a common occurrence that I sought in my mind for the explanation of this special interest. Then I remembered that Gracie had built, printed, and made a picture to illustrate that word the day before: hence this cab was glorified beyond all others.

Just as the familiar buttercup becomes a thing of wondrous beauty to us when we study it carefully, and is ever afterwards regarded by us with reverence, so do their words become full of new life and meaning. The bright expression of their earnest little faces tells us how much interest is added to their lives.

The gaining of words of two, three, and more syllables, is but a 'step' forward in each case, and our sturdy little travellers are soon able to enjoy a clamber over the rocks, where they search eagerly for the treasures concealed.

'But is it not rather difficult to teach in this way?' I am often asked. To this I reply, 'If you will let the children take a very active part, you will find *no* difficulty. Those of my friends who have already tried the plans have told me how wonderfully the children have helped them.' I feel sure this will be the case with all who really care for the little ones, and are willing to see the world from their point of view.

And the little children with their freshness and charm will indeed convince the teacher that

'Life's inadequate to joy.'

NELLIE DALE.

HOW FAR IS *DIE NEUERE RICHTUNG* POSSIBLE IN ENGLISH SCHOOLS?

IN endeavouring to determine how far a method of teaching has been or is likely to be successful, it is necessary to decide in what direction the subject is expected to have educational value. What goal has the teacher in view in including it in his curriculum? The success of the particular method employed will then be measured by the extent to which it enables the teacher to realise his aim. In no part of education is the teacher's aim perfectly clear and well defined. This does not imply that a teacher's final and ideal aim will necessarily vary, but so complex is its nature that from time to time one or another consideration may have greater or less weight. To the teaching of modern languages this applies with special force. There is no branch of instruction which can be made to give a wider mental training, which can be more readily adapted to the pupils' capacities and interests, and which has at the same time such a high utilitarian value. In past time teachers of modern languages would have us believe that their main consideration has been that of mental training and culture—a safe claim indeed, inasmuch as it is the one direction in which the result produced is most difficult to gauge. Moreover, the possibility of realising this end depends very largely on the extent to which the method used is adapted to the age and interests of the pupil. Want of success in, and the consequent neglect of, modern languages in schools is in a great measure due to the fact that teachers in choosing their methods have not properly balanced these two considerations. Again, with a fear of being called utilitarian, teachers have intentionally avoided any direct and practical method of teaching a language, selecting on that account methods devoid of interest to the pupils, and therefore barren in result. The want of an enlivening and interesting method has made this side of the teaching altogether unpopular with the pupils, and the consequent continuous but unsuccessful grind has condemned it in the eyes of both teachers and parents. As a result of this, teachers, wilfully deceiving themselves as to the real causes of failure, have fostered the idea that English boys have no capacity for learning foreign languages. The prevalence of this belief,

together with the contempt with which English boys are unfortunately brought up to regard everything foreign, would appear to be the first difficulty which the keen and enthusiastic modern language teacher has to face. Practical experience with new methods, however, has shown that this obstacle to progress is to a great extent imaginary, existing chiefly in the minds of those who are anxious to conjure up objections to innovations and at the same time to provide an excuse for their own failure. How then does the new method dispose of the difficulty, such as it is?

Firstly. The claims of the pupil, to whom the first consideration is due, are fully satisfied. The method awakens his interest and sympathetic activity, because the language is made real and full of life for him, and from the first he becomes conscious of a certain continually increasing power in the use of it.

Secondly. Full satisfaction is given to the demands of the parent, whose ideas and aims in the educational field are mainly utilitarian. He is gratified to see his boy acquiring skill in the direct use of the language.

Thirdly. The teacher finds better opportunities for attaining what is to him the highest aim of modern language teaching—namely, literary culture. The skill acquired in the earlier period widens the field and opens out increased possibilities for a superstructure of literary training.

These, however, are general considerations which only indirectly affect the question to be discussed:—How far is it possible to introduce the *Neuere Richtung* into English schools? The first necessity in introducing any new system is to find the teachers who are *willing* and able to do the work. Intentionally in stating this we emphasise the willingness, for where there is a will there is—or rather, with an enthusiastic teacher there soon will be—a way. Among those who support the *Neuere Richtung* a notion seems to prevail that the first and most necessary step is to provide a fully-trained body of teachers, and then to introduce them as rapidly as possible into our schools. It would indeed be pleasant if this could be done, but unfortunately it is quite impossible. The most sanguine of teachers cannot expect such a revolution as it would imply. They must be prepared for a comparatively slow reformation, and be satisfied with small beginnings. If the opportunities for foreign residence and travel, even at first for short periods only, are opened more and more to English teachers, and if at the same time a real demand is created for English teachers of foreign languages who have more than a book acquaintance with them, there will soon be an ample supply of teachers anxious to make use of every opportunity that will help to fit them for the work.

But how is this demand to be created? Again, too much must not be expected at first. All who are in favour of the new method are anxious to see it carried out thoroughly, and accordingly lay great stress upon the necessity of a special training for it, but none the less must the smallest efforts in its direction be recognised and encouraged. There are many teachers already in England who, imbued with the newer ideas, spend their holidays abroad, in the hope thereby to better equip themselves for their work. In this way steps, small perhaps at first, are being taken in the new direction. These teachers then adopt the newest method so far as is possible and consistent with their increased powers, and find at once an improvement in the quality of the result of their teaching. Thus a want of better trained teachers becomes increasingly felt. When the demand has in this way grown to such an extent as to raise the status of foreign language masters, then—but not till then—will the supply become equal both in quantity and quality to the demand, for only then will it be worth while for teachers to go through the full training necessary to a perfect carrying out of the system.

All other questions bearing on the adaptation of the new method to English schools either fall into one of two distinct classes, or may be discussed from two different points of view corresponding to those classes, namely:—

1. Those concerned with organisation and with the peculiarities in the classification and management of English schools generally.
2. Those concerned with the method itself. These are mainly matters of practical teaching, some of which may be peculiar to the English teacher.

I. QUESTIONS OF ORGANISATION AND MANAGEMENT.

The first real difficulty facing the English modern language teacher in a modern school,[1]

[1] Throughout this article the term 'modern school' is used in its broadest sense to mean any secondary school (or side of a school) in which at least one modern language and at the most one classical language are taught.

who wishes to achieve as great a success as his German contemporary, is to obtain enough time at his disposal. A glance at a typical time-table of a Prussian Oberrealschule or Realgymnasium reveals the following facts:—

The German school-boy is worked a greater number of hours (even after subtracting the time given to singing and gymnastics) than an English boy of the same age. A very large number of hours per week is devoted to each foreign language—in the Latin-less schools from five to six hours a week in the earlier years to four in the later, and in the schools in which Latin is taught, some eight hours a week are given to French and English between them. Few English schools, even those in which no Latin is taught, could under existing conditions assign this total or even proportionate number of hours to foreign languages, and indeed for the following reasons:—

Firstly. A great deal of time has to be spent in English schools in getting younger pupils to acquire accuracy in our English spelling and our clumsy systems of money, weights, and measures. Teachers who have not seen the results of the mathematical teaching in continental schools achieved in half the time, can hardly appreciate how great a waste of time the English systems involve.

Secondly. In a very large number of our modern secondary schools the time-tables are already overburdened. The fact of State aid being given to technical instruction, and to no other part of education which can lay any claim to being secondary, has severely handicapped the Humanities. So far as it is the only form of such aid open to some secondary schools it has given a great bias to their curriculum. And in other schools which do not receive this aid, a similar result in the direction of technicalising secondary education has in many cases been brought about by a false conception as to what are the real needs of commercial education, combined with a determination to be 'commercial' in some way or other. In the case of those schools which wholly or partly adopt the organised science syllabus, it is difficult to see how to the teaching of modern languages can be given in the former case the time, and in the latter the degree of importance necessary for the complete carrying out of the newer methods. But in those schools which educate for the most part boys who enter business life about sixteen, and which have hitherto specialised their instruction for this class of pupil by teaching the so-called commercial subjects, there is just the opportunity required for the development of modern languages. These commercial subjects should be left either for the technical school or at least to a last year at school, and the time thus gained be given to French and German. If such schools, whether endowed or not, in which modern education is stagnating for want of a better aim and a more fixed purpose, were to devote themselves to a general education with a preponderance of French and German, they would not only attain a higher educational level, but would also become increasingly popular with the more thoughtful and better class of business men. There is, however, one thing to fear if the newer teaching be taken up with this idea, namely, that its best spirit and aim may be sacrificed to commercial ideals. A reference to the report of the Special Sub-committee on Commercial Education, published in the *London Technical Gazette* for April, will throw some light on this point. This report urges the establishment of schools in England somewhat akin to the Realschulen of Prussia, and seems, moreover, to be strongly in favour of the *Neuere Richtung*, but here and there are suggestions such as the following:—'The actual vocabulary of modern business life forms as essential a part of the language as the terms and phrases used by the classic authors of a by-gone generation—forms, too, just that part of the language which the business man requires.' 'The pupils should be made familiar with the foreign languages as spoken by business men on business matters.' The learning of such business terms can only be brought into real and proper connection with the teaching as 'Realien,' unless they are to be learnt and crammed for themselves alone. Now, it is very doubtful whether—to consider the pupil once more—the learning of such terms would ever arouse any interest in him. Fortunately this point is not insisted on as far as the real school training is concerned, for in another part of the report it is proposed that such teaching be delayed to a last year at school.

Another difficulty in organisation that would arise directly out of this question of time-table is, that a relatively larger number of special modern language teachers would be required than at present. The very method demands specialisation on the part of the teacher, and therefore the work could not be undertaken by the class-masters, as is now so frequently the case. If a school of three hundred day boys be taken as a typical instance, it would or ought to be divided

into at least ten classes. For the sake of putting a case, it may be assumed that French only is taught in the five lower classes, and German as well in the five classes above. If, then, in the lower classes the French has five hours a week and the two languages in the higher classes together have eight hours a week, a total of sixty-five hours is reached. This means that the school would need at least three teachers entirely occupied in this special work. Now there are few, if any, schools of this size which have on their staff three teachers who confine their attention to modern languages. Schools in which the teaching is divided among the staff mainly according to classes would find it difficult if not quite impossible to support such a large number of special masters, because, however much the staff of special masters may have to be increased, each form must still retain its class-master. In those schools, however, in which the subject system prevails throughout no difficulty of this kind arises, because an increase of time and staff for one subject can only take place by a corresponding decrease of time, and therefore also teachers for other subjects.

The want of anything even approaching a classification of our secondary schools, and the absence of clearly-recognised standards, very considerably add to the difficulty of carrying out a clear and well-defined system in any school or set of schools. The great public schools are supplied with their younger pupils by a number of recognised preparatory schools, which provide them with boys specially prepared on their lines. This is not so, however, with the majority of secondary schools. They are much less fortunate. To them, on account of the infinite variety of so-called Kindergarten and preparatory day-schools, there come boys in all stages and conditions of 'preparedness,' and even if the secondary school is from its own point of view in so fortunate a position as to be able to pick and choose its pupils by examination, this latter has to be conducted on such broad and general lines that the best candidates show evidence of almost infinite varieties of early training.

In London, and especially in the suburbs, in those schools which are more 'local' in character, the difficulties in this direction are much increased by two circumstances.

Firstly. Parents send their children to board-schools for their preparatory training, and, indeed, many of these schools have been built in such—comparatively speaking—good districts, that they receive a very fair class of children. As these are not merely preparatory schools, the children stay too long to be able to enter the secondary school with advantage. This forms an educational problem for London, which, in view of the steadily-increasing number of higher grade schools, will be more and more difficult to solve.[1]

Secondly. The London suburban population is an ever-shifting one. On the one hand, the rapid growth of London causes a correspondingly rapid decline of suburban districts, and consequently among the better middle class a continuous exodus into pastures new is taking place. On the other hand, among the local tradespeople a similar effect is produced by the fact that the local shops, which in past time were handed on from father to son, are now replaced by branch shops of large firms, conducted by managers who frequently move.

All these conditions only hamper the London teacher more and more every year, and make it increasingly difficult for him to perfect any system of teaching. He probably has some examination to face for at least his upper boys, and all his attention and energy have to be given to trimming and levelling the heterogeneous collection he not infrequently gets. Perhaps this puts the case a little too strongly, but it will at least help to indicate what are some of the chief obstacles to the introduction of a method of teaching in which so much importance is placed on the first year or two's training. Generally speaking, it will only be possible to carry out the method successfully with those pupils who enter at the very bottom of the school, or at the latest at the class in which the first modern language is commenced. Unfortunately, however, this would often exclude some of the best and most promising pupils. We are meeting here the same obstacle which presented itself to the Prussian authorities in the case of the Realschulen, only it is with us infinitely greater and much more difficult to overcome, inasmuch as we have no organisation of our secondary education. However much we may be in favour of giving teachers the greatest possible liberty, we cannot but agree that many of the difficulties at present preventing educational progress in England, and especially in London, would be overcome by at least a grouping and classification of existing schools, if not by the actual establishment of a number of modern schools of a common type.

[1] Recent events seem to indicate that the number of these schools will not further increase.—W. C. B.

Before turning to problems directly concerned with the teaching in class, let us, as practical teachers, consider how the existing methods of examination affect the introduction of the *Neuere Richtung*. We may be, and indeed are, anxious for reform in modern language examinations, but we must remember that such changes as are desired can only take place slowly *pari passu* with the growth of the newer teaching itself. In the meantime, therefore, we must accept the existing state of affairs, and consider it as it stands. Examiners, as a long-suffering race, have always been made the scapegoats of ill-success of every kind. We are very prone as teachers to throw our burdens on to the examiners' shoulders. Similarly, the plea that examination results might suffer is often put forward as an excuse for not adopting a method, however excellent in general qualities, which does not directly aim at them. Now experience seems to show quite plainly that pupils taught on the newer system do better in the examinations, even as they are at present, than those pupils who have been taught specially with a view to them. In order to make a practical test, the writer of this article is himself working parallel classes on old and new methods respectively, and though the pupils have not yet reached that stage at which they enter for examination, there is already no doubt what the result must be. Consequently, even those teachers who are so unfortunately placed as to feel bound to give first consideration to some examination test which their pupils undergo, need not fear to adopt the *Neuere Richtung*. We may conclude, then, that the existing forms of examination, though not necessarily encouraging, at least do not offer any serious obstacle to progress in the new direction. One proviso, however, must be made, namely, that these examinations be confined to the upper classes. This condition is necessary for the following reasons :—

(*a*) The earlier stages of any language must have a limited vocabulary. A general public examination could not possibly fit every school in this respect, and would, therefore, be obliged either to give a large vocabulary, or to appoint set books. The former would make the examination as a test absurdly inadequate, while the latter would upset the method and destroy the individuality of the teacher.

(*b*) The greater part of the earlier teaching is oral. The ordinary form of written examinations, if applied to pupils at this stage, would test the smaller and less important part of the work.

(*c*) Inasmuch as grammatical knowledge is easily tested, questions on grammar form a considerable portion of a written examination. A pupil is not infrequently expected to show a knowledge of grammar which he is not at all able to apply practically in either speaking or writing the language.

On the other hand, by the new method grammar is taught inductively, and the knowledge of it grows step by step with the power to use the language. In the earlier years, therefore, a pupil's knowledge of grammar would be behindhand from the point of view of a typical junior examination in French, though in other respects he would be far superior to the usual type of candidate.

W. Campbell Brown.

(*To be continued.*)

FRENCH BEFORE LATIN.

In an article by Professor Sayce which appeared in *Nature* for Thursday, May 29, 1879, as a criticism on a Danish Grammar by Otté, and under the heading 'How to Learn a Language,' the following remarks occur :—'To learn a dead language in anything like a proper way is a very hard matter. We must first be able to think in other languages than our own, and know what language really is—*in other words, we must have a sound acquaintance with living tongues.* Until we can realise that Greek and Latin are in no essential respect different from English, French and German ; that they do not consist in a certain number of forms and rules learned by rote out of a school grammar, or even in the polished phrases of a few literary men, but in sounds once uttered and inspired by men who spoke and thought as we do—the long years spent over Latin and Greek are as good as wasted.

'*To begin our education with the dead tongues, and afterwards fill up the odd intervals of time with a modern language or two, is to reverse the order of science and nature.*'[1]

[1] The italics are ours.

The necessary result is to produce a total misapprehension of the real character of speech, a permanent inability to gain a conversational knowledge of foreign idioms, and a false and generally meagre acquaintance with the classical languages themselves.'

These are strong words, and the whole article, though short, is a powerful indictment against old-fashioned methods of teaching languages, particularly modern languages. Its propositions as a whole would be accepted by all advocates of the methods of the New Education to-day, but at the time of its publication it seems to have passed almost unnoticed in England.

The reform movement in Germany was at this time (1879) in its infancy, and Professor Sayce's article was hailed with joy by the apostles of the new creed. It was freely quoted by Vietor in his famous 'Quousque Tandem' pamphlet, and has formed the text of many a speech and essay on school reform in Germany.

The stirring address of the past President of the M. L. A. at Cambridge has at last directed the attention of teachers throughout this country to a question that has been agitating the minds of educational progressivists in Germany for the last twenty years, and the moment seems opportune to collect and exhibit some data which afford evidence of the possibilities of success which may attend such a radical reform of teaching as that involved in the 'French before Latin' system.

Dr. Schlee of the Altonaer Realgymnasium, in a letter which he has had the kindness to write to me on this subject, gives the following succinct account of the history of the reform movement:—

Mit der Einrichtung dass dem Unterricht im Lateine eine neuere fremde Sprache, insbesondere die französische vorausgeht, wurde in Deutschland an unserem Realgymnasium der Anfang gemacht, und zwar im Jahre 1878. Der Erfolg ist bei uns immer ganz befriedigend gewesen; *ohne dass der andere Unterricht irgendwie geschädigt wurde, wurden die Unterrichtsziele im Lateinischen besser erreicht als auf dem anderen Wege.* Anfangs hatten wir nur einzelne Nachfolger. Aber seit 1892 ist deren Zahl grösser geworden, und beträgt jetzt etwa 40 Schülen. Namentlich sind darunter auch 6 'Gymnasien,' also Anstalten welche nicht nur Latein, sondern auch Griechisch lehren. Auch an diesen Anstalten ist man ohne Ausnahme mit dem Erfolg zufrieden; ich nenne besonders das Goethe-Gymnasium und die Musterschule und die Wöhlerschule in Frankfurt a. Main. An einigen Anstalten, z. B. Realgymnasium in Osnabrück hat man statt des Französischen das Englische gewahlt. Eine unentbehrliche Bedingung aber ist, dass die Schüler von vornherein an der modernen Sprache und an der Muttersprache grammatisch geschult werden, scharfe grammatische Auffassung und Unterscheidung sich aneignen.[1]

It will be seen from this letter, and in particular from the words which I have italicised, that Dr. Schlee's trumpet gives no uncertain sound. As he has referred to the important group of Frankfurt schools—probably the most highly organised institutions of their kind in Europe—it will be interesting to hear what Dr. Walter has to say on this subject. The following extract is from a lecture by Dr. Walter (delivered in Vienna at the Achte allgemeine deutsche Neuphilologentag on June 1 of last year), which he has had the goodness to send me for the purpose of quotation:—

Es wird erklärt, man müsse mit Latein beginnen und auf das Lateinische erst das Französische folgen lassen, da das Französische die Tochter des Lateinischen sei. Wir wissen recht wohl dieses Verhältnis der beiden Sprachen zu würdigen, und wir wissen auch, dass diejenigen Schüler, die Latein gehabt haben, sich rasch ins Französische einarbeiten. Doch mannigfache Versuche weisen uns darauf hin, die Fähigkeit, welche das Kind im frühesten Lebensalter hat, die Fähigkeit der Imitation gegenüber der Reflexion auszunutzen. Wie die Kinder ihre Muttersprache gelernt haben, so sollen sie in ähnlicher Weise die fremde Sprache dazu lernen. Wir führen das Kind erst in die Alltagssprache ein und beschäftigen es mit seiner nächsten Umgebung, mit dem, was es zumeist interessiert; wir lehren es, die Gegenwart verstehen und nützen die Fähigkeit des *Sprechens*, die dem Kinde eigen ist, für die neue Sprache aus. Durch das *Sprechen* wird die Sprache in ganz anderer Weise erobert, die Wortreihen werden sicherer angeeignet dadurch, dass sie immer wieder in einer bestimmten Gruppierung im Satze erscheinen. Einzelne eng begrenzte Anschauungskreise werden nach einander behandelt, z. B. Familie, Schule, Jahreseinteilung, Jahreszeiten. Dadurch, dass das Kind in der fremden Sprache sprechen lernt, gewinnt auch seine Ausdrucksfähigkeit in der Muttersprache. Und das möchte ich besonders hervorheben, weil uns vorgeworfen wird, dass wir allzu hohen Wert auf die Sprechfertigkeit legten; ich möchte behaupten, dass wir gerade dadurch dem deutschen Unterrichte einen ganz ausserordentlichen Dienst leisten. Wenn die Schüler ein gelesenes Stück in der fremden Sprache nacherzählen können, wenn sie die Hauptpunkte des Inhaltes herauszufinden vermögen, wenn sie diesen dialogisch vorzuführen imstande sind, dann liegt doch auch ein Stück Arbeit für das Deutsche vor. Die Schüler lernen in den Stoff eindringen, ihn sichten, und so werden sie hierdurch im Deutschen ebenso wie im Französischen und Englischen das Gehörte und Gelesene schneller verstehen und wiedergeben können. Wenn ich also hervorhebe, dass wir mit dem Französischen beginnen, weil es leichter für die Kinder ist, und dass wir vom Leichteren zum Schwereren übergehen wollen, so glaube ich, dass der obige Einwurf widerlegt sein möchte, wenigstens für alle, die der Frage praktisch gegenüberstehen. Aber auch vom

[1] Als Hilfsbücher für diesen lat. Unterricht sind schon eine Anzahl Schulbücher gedruckt. Ich nenne insbesondere Bahnsch, *Übungsbuch;* Wartenberg, *Vorschule zur lat. Lektüre;* und Wulf, *Lat. Übungsbuch.*

theoretischen Standpunkte aus mehrt sich die Zahl derer, die hierin die Natur der Dinge erkennen, ebenso wie schon Vater Comenius selbst diesen Weg vorschlug und erklärte, nachdem die Muttersprache befestigt sei, habe man überzugehen zur *nächstliegenden* fremden Sprache und dann erst zum *ferner liegenden* Latein.

Wie trifft nun das Latein die Schüler? Sie haben drei Jahre lang Französisch gelernt; sie haben viel gesprochen, eine Menge von Stoff inhaltlich bewältigt, sie haben auf induktivem Wege Grammatik gelernt, vielleicht sogar gründlicher als nach dem früheren Verfahren; sie sind also recht wohl vorbereitet. Sie lernen nun aus dem Französischen das Latein. Wenn sie im lateinischen Lehrbuch die französischen Wörter neben den lateinischen in Klammern finden, wenn ihnen die Beziehungen zwischen beiden Sprachen dargelegt werden (bene—bien; melior—meilleur), so ist das doch schon ein grosser Besitz. Ausserdem sind ihnen doch eine ganze Menge von einfachen grammatischen Begriffen klar, die Kategorieen sind vielfach geübt, mit einem Worte, das Vorgehen im Lateinischen ist jetzt ausserordentlich erleichtert. Wenn wir nun als Aufgabe des lateinischen Unterrichts eine sorgfältige Einführung in die Kultur des Volkes verlangen, wenn wir auf das Sprechen der alten Sprache haben verzichten müssen, so müssen wir uns fragen: Wie kommen wir am schnellsten in die Lektüre hinein? Nachdem in Untertertia ein Jahr lang wacker gearbeitet worden ist, kann im folgenden Jahre gleich zur Cæsarlektüre übergegangen werden, und in dem einen Jahre der Obertertia ist bisher mindestens ebensoviel gelesen worden wie früher, wo der Unterricht in der Sexta begann. Besonders möchte ich auf den Versuch verweisen, der schon seit 1878 von Direktor Schlee in Altona bezüglich des Lateins gemacht worden ist. In Anlehnung an die Ostendorfschen Vorschläge hat er die Verlegung des Lateins nach Tertia durchgeführt, und die seit 1884 abgehaltenen Reifeprüfungen haben das Ergebnis gehabt, *dass die Schüler nicht nur denjenigen der sonstigen Realgymnasien gleich, sondern ihnen sogar in vielfacher Hinsicht überlegen waren.*

I make no apology for the length of this quotation. *Mutatis mutandis*, it represents substantially the creed of all would-be reformers of language teaching in England, and it gives the results of the experience of a gifted and very practical school-master and organiser, who, fortunately for German education, can never be translated to a bishopric.

It will be seen that the same results are forthcoming in the experience of both Dr. Schlee and Dr. Walter, namely—

(α) That the same amount of Latin is acquired as under the old system.

(β) That pupils who give their first of three years at a public school to French lose nothing as regards their Latin, but that, on the contrary, the results of examinations show that such pupils *actually do better in the long run than those taught in the old-fashioned way.*

This is as regards Latin a great but not altogether surprising result; but when one takes into consideration the enormous gain in the amount of French learnt under the 'reform' system, the superiority of this system as a practical method of education becomes very marked.

There are now twenty 'Reform Schools' in Prussia alone, and eight in other German States, and arrangements are being made to increase materially their number.

All these schools begin the teaching of languages (other than the mother tongue) with French, and this is the only foreign language taught for the first three years of the course; at the same time considerable attention is given to the perfecting of the mother tongue. The subsequent scheme of study as regards languages, and the hours per week allotted to this teaching, may be seen by reference to the following table, which is modelled on the Lehrplan of the Frankfurter Musterschule.

The pupil has three years' preliminary education at a preparatory school, in which, roughly speaking, half the teaching hours are devoted to the study of the mother tongue. He enters his public school (in the English sense of the word) at the age of nine or ten. I have chosen the case of a moderately intelligent boy, who would begin to learn French at the age of ten.

The figures in the columns represent the hours per week devoted to each branch of study.

Age of Pupil.	10	11	12	13	14	15	16	17
Mother tongue . .	5	4	4	3	3	3	3	3
French	6	6	6	4	4	3	3	4
Latin	—	—	—	8	8	6	6	4
Greek (or *German*). .	—	—	—	—	—	6	4	3
Other subjects . .	14	15	16	13	13	14	16	17
Weekly total . . .	25	25	26	28	28	32	32	31

These figures speak for themselves. It will be noticed that the 'intensive' system is used in all cases, and that the total number of hours of work per week is approximately the same as in an English public school. It may be objected that this scheme of work would give but little opportunity for 'specialisation.' Whether much 'specialisation' is good for education in the larger sense of the word is beside the present question; but for the great mass of schools in which comparatively few boys are able to specialise, or for the modern side of the larger public schools, the above time-table would seem to be quite workable, and there is abundant evidence from German sources to show that such a scheme of study gives in practice quite excellent results.

P. Shaw Jeffrey.

NOTES ON THE LEARNING AND TEACHING OF MODERN LANGUAGES.

THE modern languages now form such an essential and recognised portion of a liberal education that nothing need be said of their usefulness, since the time devoted to their study is ample proof that their immense utility is no longer a debatable question. Neither need I apologise for venturing to offer a few remarks on the learning and teaching of Modern Languages, seeing that the years I have spent in that twofold occupation ought to enable me to say something useful on such a subject. If I have succeeded in doing so I shall be most happy to think that my long experience has benefited others; and if, on the contrary, I have failed in my purpose, then I crave my readers' forgiveness for having inflicted upon them my idle cogitations.

At the very threshold of this inquiry, I feel it incumbent on me to dispose of an oft-reiterated statement which experience has taught me to regard as being utterly indefensible. This statement which we have all heard scores of times is the following: 'A foreign language cannot be learnt after the period of childhood has been passed.' Not satisfied with this bold assertion, others go a step further, and declare, in the most emphatic manner possible, that after that same period it is even impossible ever to acquire a certain facility in the use of a foreign speech, and much less to attain great proficiency in it. As my own experience, and that of other persons known to me, does not tally with these views, I find myself under the necessity of entering into particulars which seem to me perfectly conclusive.

Educated, as was the fashion in my youth, according to the old University routine, that is almost exclusively nurtured on the mental pabulum afforded by a daily study of the classical languages, I almost reached manhood without the slightest tincture of English, and without ever having looked inside the cover of an English book. Nevertheless, in spite of my utter ignorance, in the course of three or four years I was sufficiently advanced in my English studies, not only to speak the language fluently and idiomatically, but I could also read with ease and enjoyment such old authors as Chaucer, Gower, Lydgate, Surrey, Skelton and Sidney. Others I have known to achieve as much, and sometimes more, in as short a time, although they also had begun the study of English long after the period of childhood. Now considering that many have learnt languages rather late in life, and that such persons have not always been remarkable for their superior intellect, or for a special aptitude for such studies, it may be asked by what means they have succeeded in overcoming the many difficulties which beset the path of those who wish to become proficient in the use of a speech which materially differs from their own vernacular. This I will now endeavour to explain, convinced as I am that any one following a similar plan will be rewarded to the same extent, and that not only English, but also other languages, can be learnt by the same means.

In the first place, I must be allowed to dispose of a precept which has been too long held to point out a royal road to the acquisition of languages. 'Learn a foreign language as you have learnt your own native tongue.' Such is the bewitching adage with which generations have been cheated into the belief that stringing a few desultory words together constitutes the learning of a language. It would certainly be extremely pleasant to learn a foreign language with the same ease and unconsciousness with which we learn our native tongue; unfortunately it cannot be done. The fact is, we have but one native tongue, and except in infancy, a foreign language is, in the first instance at least, invariably learnt by a kind of translation and re-translation process. Indeed, endeavouring to understand what is said to us in a foreign language is like reading a foreign book and translating it into our own vernacular, whilst expressing our thoughts in a foreign tongue is the reverse. The only great point of difference is that we have no text, and that our ear must be trained to catch the foreign sounds, and our tongue get accustomed to uttering them; and just as translating from a foreign language into our own is an easier matter than the turning of our own form of speech into a foreign idiom, so it is also easier to understand a foreign language than to express oneself in it. These facts once realised, the plan to be adopted by the student naturally suggests itself. If he should happen to live, as was the case with me, among the people whose language he means to acquire, the task is much facilitated, and as in that event the most important thing is to understand those with whom we are in contact, the student should read and translate as much of the

foreign idiom into his own vernacular—that is, he should read as much of the object of his study—as circumstances will permit.

Previously to doing so he should acquire some notions of grammar, whilst pronunciation should be the object of the most assiduous and unremitting attention; not only the pronunciation of letters and syllables, but especially that of words with the proper stress accent, and also the phrase accentuation, for phrases as well as words have their accent.

With regard to grammar, opinions are divided. Some allege that a thorough knowledge of grammar is indispensable, whilst others are equally sure that it is wholly unnecessary, and in support of their opinion the latter adduce the well-known fact, that many English children speak English well without having studied grammar. In this they make a slight mistake, for what is true of our native tongue is not equally true of a foreign language, and besides, it is always indispensable to have some little notion of grammar later on, to enable us to speak and write perfectly correctly—accomplishments which, by the way, are much more rare than is generally assumed. As usual the truth lies midway between these extreme views. We cannot do without a certain amount of grammar, but at the same time we need not, and should not, make a deep study of it at the outset. It is perfectly true that we could manage to pick up a language, after a fashion, without any grammar at all; nevertheless a knowledge of it will shorten the way, and facilitate the task, whilst it will often prevent us from going hopelessly wrong.

Now I will enter into a few personal details which are more particularly intended for those students who are unassisted, and I shall naturally draw entirely upon my own experience in learning English. That task accomplished, I shall then proceed to explain on what lines I have conducted my teaching, or rather, on what lines I should have conducted it, had I been allowed to do so.

I had not been five minutes in England when I began to wish that those who had had the direction of my education had taught me a little less Latin and Greek, and a little more English, for I was totally unable to understand a single word of the spoken language, and could not utter a syllable in intelligible English. I also discovered that the conversation book I had bought on the Continent, and which professed to enable any one to speak English without any previous study, was perfectly useless. At first I wondered at it, but when I knew more of the English language I ceased to be astonished, for my conversation book told me to pronounce 'handkerchief' like 'and-kit-sure,' 'how do you do' like 'ao day-ye-day,' and informed me besides that the stress accent is not of much account, and that it is easily acquired by practice. As usual the accent was not indicated anywhere. It was a fortunate thing for me that I discovered the uselessness of my phrase book, for it is evident that with such a guide I should have acquired a most extraordinary pronunciation.

Luckily I possessed an excellent English grammar written for French people by the deservedly well-known and justly admired William Cobbett. So I consigned the conversation book to the limbo of oblivion, and began studying Cobbett's Grammar. As for the pronunciation of the English words, I could not experience much difficulty in that respect, for in my place of abode nothing but English was spoken, and though my landlady did not look very amiable, I nevertheless made her understand that I wanted her to pronounce some words for me, which she willingly did. By degrees she took a liking to this exercise, and she even volunteered to make me read a paragraph out of the paper.

For some weeks I did nothing but study Cobbett's Grammar and read some of the English pieces found in it—pieces to which I added a perusal of the newspaper. It was at this early period of my study that I became impressed with the importance of knowing something of verbs. Indeed the most superficial acquaintance with language soon reveals the fact that to have a fair mastery of the principal parts of the verbs of a language is to have made great progress towards a sound knowledge of that tongue. It was then that it also struck me, that it is quite a mistake to have relegated prepositions and adverbs to the end of our grammars as if those words were mere luxuries. Instead of occupying such a position they should follow immediately after the verbs 'to be' and 'to have,' since they are in constant use, and help to form numerous sentences, such, for example, as:—

The	bird	flies	quickly over	the	cage.
,,	,,	,,	inside	,,	,,
,,	,,	,,	swiftly all round	,,	,,
,,	,,	,,	right under	,,	,,
,,	,,	,,	nearly against	,,	,,
,,	,,	,,	dangerously near	,,	,,
,,	,,	,,	just outside	,,	,,
,,	,,	,,	almost out of	,,	,,
,,	,,	,,	prettily before	,,	,,
,,	,,	,,	straight towards	,,	,,

It will be seen from these few examples that these half-despised words are, on the contrary, among the most precious materials in the building of language. Hence the study of them is imperative on all who would make rapid progress, and it should be begun as soon as 'to be' and 'to have' have been learnt, and a list of the principal ones should be committed to memory without unnecessary delay.

In my opinion writing in the language we are studying is sheer waste of time until we have acquired a sufficient degree of proficiency, not only in reading, but also in speaking; and from a more than elementary knowledge of other tongues I lay it down as an axiom, that no one can write a language correctly and idiomatically, unless he can speak that language with a certain degree of ease and fluency. Hence I do not admit that even our finest Latin and Greek scholars write good Latin or Greek. They do write good college Latin and Greek, but nothing more, and the very proof of it is that we never come across a piece of modern Latin which does not bear the unmistakable impress of being a school or college exercise, so different is it from the style of the classical writers. I never understood so well the importance of a knowledge of the spoken language as after a protracted visit to Greece, when even a very superficial acquaintance with spoken Romaic gave me a greater insight into ancient Greek than all the exercises I had gone through when at school and University. This is so true, that from that time I have been enabled to read ancient Greek with more pleasure than Latin, although previously to my stay in Athens the reverse was the case.

I must now return to my subject. So far then my plan was to learn my verbs fairly well, and at the same time to commit to memory adverbs, prepositions, and conjunctions. I then read easy pieces of English and paragraphs in the newspapers, without neglecting the advertisements, which are an admirable exercise, especially in so far as the vocabulary is concerned, and being in the midst of people who understood no language but English, I was naturally compelled to try and speak English. In the space of two months I had made some progress, and was then able to understand a few things, and to ask for what I stood in need of, and doubtless I also misunderstood a good deal of what I heard and read. However this did not disturb me, for I thought then that accuracy would come in the long run, and that all knowledge must at first be somewhat empirical. This I have afterwards realised to be the plain truth. In the course of my walks I found in a second-hand shop a little book of English anecdotes, and as it was the very thing I had been looking for, I bought it. I began reading some of them, but very soon discovered that many of the expressions and idioms they contained were not to be found in my dictionary. This was a source of endless trouble to me, for I had no one to help me, and I could not afford to have a teacher. Nevertheless I managed to get some sense out of some of the stories, and when I thought I had got the right sense, I wrote them out and then put them aside for future use. When I had translated about a dozen or fifteen of them, I shuffled them together like a pack of cards, then took the first one that came up, and endeavoured to turn it back into English without any help whatever. At first this exercise was rather difficult, and the result was not brilliant. However, it gradually became easier, and after about a month of this practice I had the satisfaction of seeing that I was beginning to reproduce the English text with more accuracy, yet the mistakes were very numerous. It was then that I thought of learning some of those anecdotes by heart, and when I had done so I repeated them to my landlady for her delectation, and as she was generally very much amused, I flattered myself that she thoroughly enjoyed them, though I occasionally thought her merriment rather out of place when the story I told her was a touching or sad one, and I have to this day a lurking suspicion that *I* was the cause of her merriment.

It would be useless to dwell at greater length upon the course of study I pursued, for it has been sufficiently outlined, and when once the ground was fairly broken, I had only to go on reading more and more difficult English.

To sum up, the method I followed simply consisted in learning the essentials of English accidence, after which I attempted translation into my own language, and later on re-translation into English. That this plan, which is by no means new, is a good one I cannot doubt, after what it has done for me. Hence my advice to the unassisted student of language is to get an insight into the grammar, paying special attention to the principal parts of verbs, adverbs, prepositions and conjunctions. After this the vocabulary of the language should be studied, not in long columns of words, but by reading at once some easy text, and as soon as the student has some fair idea of the pronuncia-

tion, he should read those texts aloud to himself, so as to accustom his ear to the sound of the language, and to habituate his tongue to uttering the foreign sounds. This is perhaps the most difficult part of the task, for to blunder in this particular is sure to do a great deal of harm.

I cannot leave this part of my subject without alluding also to the stress accent, or, as it is often called, the 'tonic accent,' which does indeed exist in *all* languages in spite of frequent assertions to the contrary. If a teacher can be had, the task is of course much simplified. If, on the other hand, the student cannot avail himself of the services of a tutor, there are now some dictionaries which supply the pronunciation in a very fair way, for after all many sounds are common to all languages. If the student is, as I was, in the country in which the language he is learning is spoken, the task is much facilitated, for even an uneducated and somewhat crabbed old landlady will be a help to pronunciation. In the latter case, whenever the student goes out he should jot on a piece of paper whatever he may see written on shops or walls. In this way he will learn much, and he may discover, as I did long ago, that many dictionaries are far from being the help they profess to be. I remember, for instance, being very much puzzled the first time my eyes fell upon the words 'Stick no bills.' According to my custom, I jotted the words down, but on my return home I could not make out their meaning with the help of my dictionary alone, and had I not seen the words written on a wall, I do not think I should ever have guessed their real import. Even in the present day, when our school books have been so much improved, I find that one of the most extensively used dictionaries does not give the real equivalent of the words, which is, 'Défense d'afficher.' It was about that time that I derived the greatest help from the purchase of a second-hand copy of Webster's admirable dictionary, which I made up my mind to read from the first page to the very last. This task, which I conscientiously fulfilled, in the course of time, was of the utmost benefit to me, as I took notes all the while, and far from being irksome I found it most interesting and even captivating.

To these remarks I must add, that the student of languages must first get rid of the notion that any language can be learnt without hard work, for this is not the fact. Unless he be determined to work hard, any plan will prove a failure, for there is practically no such thing as an easy language. Some are easier than others, but all present difficulties which nothing but hard work can overcome. Hence I repudiate the assertion so often made, that a student of average capacity, studying one hour daily, will acquire in twenty-four lessons—that is, in twenty-four hours of work—sufficient knowledge to read either French, German, Spanish or Italian with facility, to understand when spoken to by natives, and to write and speak fairly well in simple language. This is no exaggeration on my part, since an advertisement of this sort has been seen for years past, and is disseminated broadcast by a school for the teaching of modern languages. In short, whatever be the method followed, the student of languages must ever bear in mind that the most important factor is steady work and method.

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I will now approach the subject of the teaching of modern languages in schools. After all said and done, school is, or ought to be, the best place for such a study, not because children can be taught more easily, but because youth, being free from the cares, anxieties, and responsibilities of later periods of life, is the best time for study.

I shall first give as my firm belief that the vast majority of English children could be taught to speak at least French, if not also German, if the system of education now obtaining were based more on common-sense than on mere routine; and if we would only bear in mind that the object of learning modern languages is to enable us to read them, to use them in conversation, and to write them in an intelligible manner. That this desideratum is often lost sight of is proved by an inspection of many of the papers set in various examinations, papers which go far to prove that the examiners who set them are more fond of asking the candidates to solve riddles than to gauge the actual knowledge they possess.

In three or four years' time every English boy or girl of average intelligence could easily be made to acquire a working knowledge of at least one modern language. This is in no way utopian, for it has been done, and is still being done. In every rich Russian family, for instance, the thing is done, and if the Russians are usually good linguists it is because they are properly taught, and not, as is too often assumed, because of a special aptitude for languages. Many Russian families possess at least one governess or tutor for French, one for English, and frequently also one for German. The children spend a certain number of hours daily with

those governesses or tutors, and in the course of a few years they speak three or four languages. The worst fault of this system is the outlay it entails, but in these days of co-operation nothing is impossible, and the school, which has now well-nigh taken the place of education at home, could easily do what is done in Russia, and probably do it better, for after all there are not so very many Russians who are able to speak several languages, as I can vouch from an intimate knowledge of many natives of Russia.

Assuming that the average age of entering a school of some sort is nine or ten, nothing would be easier than to make the young scholars devote a part of each morning to the study of French or German, or both languages. As some may object that the adoption of such a course would necessitate changes which would be detrimental to the cause of classical education, and that it would be favouring too much the more modern studies, I must say without reserve that it is not so. In the first place, there is no question here of putting the classics, especially Latin, out of court. Latin, when properly taught, has its educational value, but as it is never intended to be used as a means of intercourse, would it not be better if boys were first taught French, which as a Romance tongue would naturally lead to Latin? I am convinced, from what I have seen myself, that a boy beginning the study of Latin at twelve or thirteen would be as advanced by the time he is fifteen as the boy who has begun when he was seven or eight years old. Few children indeed take to Latin, whilst they can easily be taught the elements of a modern language, if the system adopted is such as to make the study palatable to them.

In short, my idea is that English should be the basis of an English education, just as French or German should form the basis of the education of French or German children; then a modern language should be begun, and finally other subjects could be introduced. What those subjects are it is unnecessary to detail here, but if a boy has only a few short years to spend at school, I think he had better devote the whole of the time he would give to acquiring a smattering of Latin, to some modern language or other. Boys who are to leave school at the age of fifteen—many do—cannot go in for luxuries. Such boys should have a useful and practical education, excluding all luxuries. What we want at the present moment is a little more honesty and a little less self-complacency. We have at last admitted that the present system of education is defective, and that other systems are better: that is something to be thankful for, and a move in the right direction. However, we must not stop there, and if we want the youths of England to compete successfully against others, better equipped, we must leave sentiment on one side, and must be guided by reason and common-sense. We must look facts boldly in the face, and since England is essentially a commercial country, the bulk of our boys must be trained with a view to entering business. Those who are rich can do as they please, but those who have to get their living cannot do so. There is no questioning the fact, that most of our boys and girls would stand a far better chance in life if they were more suitably educated, and if the time expended on acquiring a perfectly useless smattering of Latin were devoted to more useful studies, and if the numerous hours literally wasted over the propositions of Euclid were spent in the acquisition of more practically useful mathematical subjects, as is done, for instance, in nearly all continental schools and also in America. This may be thought a bold statement, and no doubt it is. At any rate it is made by a man who knows something of mathematics, who has taught higher mathematics in English schools, who has written on mathematical subjects, and who therefore may claim to know as much of the subject as the average schoolmaster. It is an open secret that thousands of boys who know their first four books of Euclid could not, for the life of them, find the area of an equilateral triangle knowing only the length of one side, or find the cubic contents of a cylinder, pyramid, or sphere, things which most foreign boys can do without hesitation, because they are taught more useful and more practical geometrical methods than those of Euclid.

Whilst I am alluding to this, I must also condemn the theorising tendency of our teaching in general, a tendency which is growing day by day, and which obscures what is perfectly clear and simple. This theorising tendency has crept into the study of the modern languages, and it is now the fashion to study 'historical grammar' before anything is known of the language treated of. Many now study Old French and Old High German who cannot understand the every-day language of France or Germany. The results of this craze, as tested by examinations running in a groove, may be highly satisfactory, but tested by practical results they are simply deplor-

able, and could not be otherwise. I have known tutors and governesses who thought they could read Rabelais, and even much older French authors, in the original, and when put to the test, could not translate a page of Hugo or Théophile Gautier without blundering a dozen times in twice as many lines, and yet some of these were graduates, and had won honours in French. Now this is not the sort of thing we require for English boys and girls. What we want for them is the every-day language of France and Germany. We want them to read any ordinary book, to speak in a fairly accurate and fluent manner, and to write a letter in intelligible French or German.

I presume everybody will agree that this is the great desideratum, and that all our efforts should tend to make it a reality. Now, is it possible to teach useful French and German in the schools of England?

This question I unhesitatingly answer in the affirmative. It is indeed possible to teach French and German so as to enable students to make use of those languages if we will only go the right way about it, and I am so much convinced of the possibility of it, that I should have no hesitation in letting my stipend depend entirely upon the success of the scheme. Without entering into unnecessary details, I will sketch the plan I would follow, and which I have followed, with unfailing success, whenever free play has been allowed me, and when I have not been thwarted in my efforts by the professional examiner, whose papers too often consist in a series of riddles and conundrums, which prove nothing beyond the fact that a pupil has been duly crammed. Two years ago, for instance, there was, in one of the modern language papers set at one of the best-known examinations in England, a grammar question which I could not have answered fully in spite of my being a University man, an author of some repute, and a teacher of long and varied experience. As to the importance of the question alluded to, it was on a par with those asked in sundry popular papers, such, for instance, 'How many crazy people are there in the world?' or 'Which is the fattest man in America?' In short, if a sensible system of teaching modern languages is to be inaugurated, examinations must, in future, be a means of education, and not the end of it, and further, they must be framed so as to find out what a pupil knows, and not devised with a view to finding out how much he does not know. In other words, they must be sensible and practical, which few of them now are. The plan I would follow can now be explained. As soon as a child enters a school he should attend at least one of the modern language classes. The child should then first of all be taught the elements of grammar. This could be done by an Englishman duly qualified to teach a foreign tongue, and not, as is now too often the case, by an Englishman who is barely a page ahead of his class. For this part of the work I certainly should give the preference to the duly qualified *Englishman*. This requires explanation. I do not object to the foreigner because he is a foreigner, but simply because, in numerous instances, the foreigner is hampered in his duty, and not infrequently so by his colleagues, who, to a very large extent, still look upon him as a legitimate prey to be hunted and badgered, and as a lawful butt for their sarcasms. Although I am speaking feelingly, I am not speaking for myself, but for a large majority of foreign teachers of several nationalities. As far as I am concerned, and whether in Great Britain or in Ireland, I have never had cause to complain of being slighted, or in any way molested, but I cannot say as much for some of my colleagues, whom I have sometimes seen very shamefully treated. Be this as it may, the fact remains that the foreign teacher is often placed at a disadvantage, and that to maintain discipline is often a harder task for him than for an Englishman. It is pretty much here as on the Continent, for instance, where the few English-born teachers of English found in the schools are usually noted for their disorderly classes. Now if a master, and most of all a foreign teacher, has any difficulty in maintaining discipline, his teaching will naturally greatly suffer. Hence my advocacy of the English-born teacher *properly qualified and trained*. Besides the advantage he possesses over the foreigner of being in his own country, and in the midst of his own countrymen, the English-born teacher enjoys another advantage which I have never heard mentioned, and which, in my opinion, is a most important factor in his favour. It is simply this. The foreigner who comes to England is usually most anxious to improve his English, and to make the most of his stay in a country in which he usually intends spending only a few years. With this aim in view, he naturally speaks as much English as possible, and as little of his own native language as will carry him through his work. Hence, his pupils invariably hear more English in his class than French or German, and it will always be so. To be frank, I must

admit that when I was a young teacher I spoke English whenever I could do so, not only because I wished to improve my English, but also because it showed some power; and now that I have no occasion to speak English for the same reasons, I nevertheless give it the preference simply because it saves trouble, as it is understood at once, and does not require to be repeated half-a-dozen times over. If this seems selfish to some, they should bear in mind that the hours of work that fall to the lot of the foreign master are usually far too long for him to be continually talking to English boys in a foreign tongue. This indeed necessitates a special effort, as it is essential to pronounce very distinctly, and usually to repeat the same thing several times over. This extra strain soon tells, as those who have experienced it can testify.

Then, again, just as I used English in my class-room when I was a young teacher because it showed power, the other foreign masters will do exactly the same thing, and for the very same reason. If the foreign teacher speaks in the foreign language, he imagines, rightly or wrongly, that his pupils will think he cannot speak English, hence his desire of showing them that it is not so. Nothing of this kind can ever happen with the English-born master. Far from wishing to speak to his class in English, he will, on the contrary, most willingly use the foreign tongue he has learnt, not only because in his case it shows his power of expressing himself in another language, but also because he wants to practise that language. In his case there is no inducement to speak English, whilst, on the other hand, there is every reason why he should not do so.

However, those English-born teachers of foreign languages should not be men who possess a mere smattering of French or German, but men who really know either or both of those languages thoroughly well, and who can speak and write them correctly, fluently, and idiomatically. At the present moment there are but few teachers so qualified, and too many whose knowledge of modern languages is far from accurate, and whose conversational powers are *nil*. The ignorance of some of them is such that it must have been seen to be believed. Not very long ago, for instance, a master who professes to know German made his pupils translate the common idiom, 'Was ist wohl die Ursache davon?' by the words, 'Was the outcome of it right?' Now if the man had known any German worth speaking about, he would have known, as he is also a teacher of French, that the German expression corresponds to the French 'Dites-moi donc, quelle peut bien en être la raison,' that is, 'Pray, tell me, what may be the reason of it?' I could mention hundreds of blunders of the same sort, for I have a fine collection of them, but it is enough to allude to the shortcomings of those masters to show, that if Englishmen are to teach foreign languages they must be properly qualified. Unqualified and untrained teachers are not the men we want if we wish English boys and girls to become proficient in languages. There, again, foreign nations have set us the example, for the men who teach English in foreign schools are far better qualified than the masters who now often teach French or German in English schools.

In any case an English-born teacher of French or German should have spent at least eighteen months or two years in France or in Germany, and, on his return, he should be subjected to a searching examination both in the theory and the practice of the language.

However, it must not be understood from this that the foreign teacher should be banished from English schools, for such an idea never entered my head. The foreigner is useful, and far from being banished he should be made to co-operate with his English colleague, as is done, for instance, in the Paris School of Modern Oriental languages, in which, since its foundation in 1795, native professors and Frenchmen have worked together, to the great advantage of the students. Whilst grammar and translation from French or German into English could well be left to the Englishman properly trained, translating from English into French or German would be better in the hands of the foreigner, also properly trained.

It will be seen that I attach paramount importance to the proper training of teachers. Indeed, I think we shall never obtain creditable results until we have a body of really well-trained teachers of foreign languages. Such teachers we do not actually possess, and my experience during the last ten or twelve years compels me to say, that far from having improved, our present teachers of modern languages have vastly deteriorated, and that few, very few, of the English-born teachers of modern languages I have come in contact with are qualified to teach either French or German. Many of them may perhaps know their grammar tolerably well, but they are totally unable to apply the rules they know, and when they attempt to speak their accent

is generally so utterly wrong, and their pronunciation so bad, that it is evident they know but little of the language they pretend to teach. Now if knowledge must at first be more or less empirical, it should not be so in the case of the master, who should know his subject thoroughly well, and who should always be ready to give an explanation, or to translate any passage at sight. Translating from and into any foreign language should answer the double purpose of teaching us both the foreign language and also our own vernacular, and this can only be accomplished if proper value is attached to an accurate rendering of the texts, and if the teachers know the two languages thoroughly well.

Properly qualified teachers of foreign languages, besides effecting an improvement in this branch of studies, would also help to remove one of the greatest stumbling-blocks obstructing the path of modern tongues. This stumbling-block is the contempt in which most boys, and not a few girls, hold modern languages, a contempt which has been taught them by the inefficiency of the masters. When French and German are taught properly and intelligently, this contempt will soon disappear.

As for the pupils themselves, as soon as they have learnt the barest elements of grammar, such, for instance, as the principal tenses of the verbs *avoir* and *être*—to speak only of French—words should be written on the black board, then read over by the master, and repeated aloud by the whole class. These words should then be made into short sentences by means of *avoir* and *être*, together with a few adjectives. Then adverbs and prepositions could be introduced, and also the simple tenses of the regular verbs.

An immense amount of good and useful work can be done in this simple way. It requires no books, it makes the whole class work, and what is perhaps best of all, it is not tedious, and young pupils take to it most kindly.

Even at this early stage the foreign master could co-operate with his English colleague by taking the class to some simple reading out of a French reader containing anecdotes and tales, such as are found, I will not say in many 'French Readers,' but in several of them.

After an anecdote has been read a few times the pupils should be questioned in French on what they have read, and by using as much as possible the words of the text; and if, as is probable at first, they cannot frame the answers, the latter should be written out on the black board, and the whole class should repeat them. Short phrases with pronouns and negatives should also be used, for these are better learnt by practice than by rules; indeed, I have never known any one who could use these properly by the sole help of grammar rules. By degrees, and in a very short time, pupils become familiar with the French sounds, and soon begin to understand simple questions, and can answer them fairly well.

Such a course as I have sketched out should be persevered in for at least a whole year, at the end of which time the amount known by the pupils thus taught will surprise any one who chooses to examine them. They will indeed have gained a far more extensive knowledge of the foreign tongue they have studied, than they now do after five or six years spent in writing endless, and practically useless exercises. The great fault of our present system of teaching is to treat the modern languages as dead tongues, which nobody speaks, and to base our teaching of them on grammar and nothing else. Hence the endless writing of exercises, which should be done at the end of the course, and when the pupil is very advanced, instead of forming the foundation of the whole system. Exercises are good to give the finishing touches, and in that case they must be of a certain difficulty. In short, the teaching of modern languages should be essentially oral, especially at the outset.

Little more remains to be said, for the outline just given suggests the details of the plan that should be followed throughout. The English-born master and the foreigner should co-operate throughout, and in the more advanced stages some of the ordinary school subjects should be taught in a foreign language. What could be better, for instance, than a course of arithmetic in either French or German? Besides familiarising the pupil more and more with the language, it would also initiate him into the various methods of working on the Continent, and would also teach him the now almost universally used decimal system. However, before we can reach such a standard, nay, before we can inaugurate such a system, we must endeavour to provide our schools with competent teachers of foreign languages, for as yet we cannot boast of many of them. If some are inclined to think this statement is exaggerated, they had better look over some of the French papers set in various examinations. The following passage, for instance, is not a bad specimen of what can be done by some of our present teachers. This paper, which is

by no means exceptional, was set a few years since at one of the highest examinations in England. Here it is: 'Translate into English—Il est vrai que, d'un autre côté, maintenant que la bienveillance et un sincère désir d'arriver à une entente existent entre la France et l'Angleterre, il en peut résulter beaucoup de bien pour les deux pays. Quant à moi, j'ai toujours rencontré cette bonne volonté et ce sincère désir chez ceux des ministres de sa Majesté avec lesquels j'ai été en rapports. J'ai trouvé que les difficultés momentanées pouvaient être facilement aplanies et que beaucoup pouvait être obtenu par des discussions modérées et courtoises. Il est impossible pour deux grandes contrées comme la France et l'Angleterre, depuis que leurs possessions coloniales et les pays soumis à leurs protectorats se touchent presque sur tous les points du globe qu'il ne surgisse pas quelque conflit d'intérêt, etc., etc. (Discours de M. Waddington à Mansion House).'

This passage—evidently a bad translation from an English newspaper paragraph—is throughout in deplorable French, and it is hardly possible to believe that a man who cannot translate a simple piece of English in better style than this, and in really idiomatic French, should have held the post of examiner. This shows plainly the need of properly qualified teachers and examiners.

Good texts are to be found in plenty, and such texts alone should be used. The study of modern languages intelligently pursued ought to give us a greater insight into the beauties of our own vernacular. This has not been unjustly claimed for the classics, and may with equal propriety and justice be claimed for the modern tongues, some of which possess literatures which are in no way inferior to the ancient literatures, and which in some respects often rise far above them. As for intricacies, there are quite as many in the languages now spoken as in the classical languages. The modern languages may not seem difficult to those who are but superficially acquainted with them, but those who are thorough masters of them are of a very different opinion, and they also know that mastery in a modern language implies the power of speaking it easily and fluently. They are also aware that if we want to progress in such studies we must rid ourselves of the silly notion that the study of modern languages is necessarily on a lower intellectual level than that of the classics, and that it requires more brains to be a classical scholar than to be a thorough master of one or more modern languages. There are many who wrongly imagine they know French or German because they can read an easy story in either of those languages, but they sadly delude themselves. At any rate their self-satisfaction should not impose upon us to the extent of luring us to believe that any modern language can be easily acquired. This is far from the truth, and most of the readers of French novels I have personally known have been more remarkable for self-conceit than for knowledge. Such readers usually imagine they understand what they read, but in most instances they do not, and the best among them seldom do more than guess at the meaning of the text. If they would only try and translate a few pages of any modern French novel, and submit their work to a competent judge, I am afraid they would be very much astonished at the result. They might then understand, that as there is no such thing as an easy language, there can be no short cut which will lead quickly, and with but little trouble, to a scholarly knowledge of any one of them, and that the best way, nay, the only way to become proficient in any foreign idiom is to work hard and steadily until the desired goal has been reached.

LÉON DELBOS, M.A.

FRENCH *v.* ENGLISH TEACHERS OF FRENCH.

THIS is an old quarrel, which in England will not be set to rest for many a year. What are the views of the Association? It has none, but hears both sides, and sits as *arbiter pugnæ*. One president was strongly English, and gave some offence, so we are given to understand. But in the preceding year the President stated that he thought a Frenchman best for 'composition' in higher forms; Miss Neale followed in the same strain; and yet another English speaker advocated French teachers for the lowest forms, so as to secure correct pronunciation *ab initio*.

The Association cannot in all fairness be charged with aiming at the exclusion of

foreign teachers in our schools. The founders of the Association and the Committee, from the very first up to and including the present time, have had in view merely the improvement of the teaching; they have welcomed foreign as well as British colleagues; and further, the exclusion of Frenchmen or of Germans has never been proposed, mooted, nor even hinted at, either at a general meeting or in committee.

Moreover, the last numbers of the *Quarterly* published an article that is eminently favourable to foreign teachers.

What the Society does aim at, and what the General Committee as well as the Editorial Committee (upon which there are several foreign members, who are not the least energetic or the least respected and esteemed) aim at, is the exclusion of *incompetent* teaching. Wherever the incompetency lies it should be attacked and done away with; it is impossible to make a general statement without inflicting some injustice; it is wrong to say that no Englishman knows or can teach French, and it is wrong to say that no Frenchman can teach French in a school. What the Association should desire is to eliminate from our teaching staffs masters who cannot properly teach French, be they English, French, German, Swiss, Poles, Russians, or Hottentots. We want the improvement of the teaching of modern languages.

The Association has done a great deal of good already; it will do more; but it can only do so by the cordial and unstinted support of all capable teachers, who have at heart the first and greatest aim of the Association, the aim that embraces all the others, viz. 'the improvement of the teaching of modern languages in the British Isles.'

VICTOR SPIERS.

FROM HERE AND THERE.

WE reprint below an eloquent and forcible appeal, taken from the 'Statement of the Needs of the University,' which has been issued by the *Cambridge University Association*. The simple statement of these facts should suffice to convince every one who has the study of modern languages at heart, that here is a real and pressing need. Whoever has been through the Cambridge course will testify to the unwearying zeal and devotion with which year after year the Professor of Anglo-Saxon and the lecturers in English, French and German have carried on the work, in spite of the scanty support doled out by the University. For fifteen years Dr. Breul and Dr. Braunholtz have directed the teaching of French and German; large is the number of students who owe to them the sound basis on which their later work rests. It is, however, not only these who should warmly support the just demand for a more generous attitude towards modern languages on the part of the University, but every one who feels that the older Universities should rise to the task of training men to become scholars and teachers, in this important department as much as in any other. We hope sincerely, that Professor Skeat's words will not fall on deaf ears, but bring about the desired reforms with the least possible delay.

'The admission of the study of English, French, and German among the subjects taught at this University dates only from 1884. In the years 1886-98, 200 candidates passed in Medieval and Modern Languages, viz. 92 men and 108 women. The number of students (exclusive of women) who obtained honours in 1896-98, all of whom were receiving instruction at the same time in 1896, was 35. But there is no reason why the numbers may not be largely increased in the future, when the practical value of the education to be obtained from these subjects comes to be better realised.

"As regards the provision for the teaching of English, it may be remarked that no subject has ever been so completely ignored by the University. Up to the present date not a single penny has been advanced for this purpose out of University funds. There is a Professorship of Anglo-Saxon, of the value of £500 per annum, provided for by a private benefaction; and this, till quite recently, was all. With the view of removing this reproach, a small sum of money was raised by private subscription, by the help of which a Lectureship was provided of the almost nominal value of £50 a year. This is obviously inadequate, and should at once be increased to a more reasonable amount; and the holder of it should be promoted to

the status of a reader. In addition to this, it is clear that the University ought to possess a Professorship of English literature, the importance of which, especially from a practical point of view, can hardly be over-estimated. We cannot be content to remain much longer without a Professor who shall well represent the study of a most famous and important literature, the value of which is recognised in almost every University in the world, with the chief exception of Cambridge. There is a Professorship at Oxford of the value of £900 a year, in addition to a Professorship of Anglo-Saxon.

'The claims of French and German are no less urgent. The present state of affairs is little short of a scandal. There is indeed a University Lecturer in French, and another in German, who also provide advanced teaching in languages cognate with French and German; but it will hardly be credited that (as appears from the University Accounts for 1898, p. 24) these lecturers, who are the heads of their respective departments, and hold accordingly posts of complete responsibility, are retained at £200 a-piece per annum. The value of these Lectureships ought at least to be doubled, and their holders should be raised to the status of readers. It is superfluous to add that neither of them holds a fellowship, because it is well known that no fellowship has ever yet been conferred upon any student of English, French, or German, with the inevitable exception of the Professor of Anglo-Saxon.

'It is desirable that these defects should be remedied without needless delay, and that the department of medieval and modern languages should receive such consideration as is already given to other departments. It does not appear to be worth while discussing the future prospects of these studies until this has been done. At the same time, it will be understood that we naturally look forward to the establishment of Professorships of the French and German languages and literatures, such as already exist in many other universities. The study of modern languages is essential to progress.'

* * * * *

The results of the last Medieval and Modern Language Tripos are as follows:—

	1st Class.	2nd Class.	3rd Class.	Total.
Men	1	5	7	13
Women	4	6	1	11
Total	5	11	8	24

The total number of Honours degrees in Modern Languages since the first examination in 1886 is now 226.

* * * * *

We have received a copy of the Regulations of the Cambridge Higher Local Examinations in December 1889 and June 1900. We notice that changes have been made affecting the examination in Modern Languages, and for the benefit of our readers we subjoin the new regulations.

French and German:

The papers will consist of (*a*) questions on grammar, (*b*) passages for translation into English taken partly from the writings of the authors of certain selected works, but not from the selected works themselves, (*c*) a passage or passages of English for translation into the language, (*d*) questions on the selected works considered in themselves and in relation to literary history. Questions may also be set requiring a general knowledge of the other writings of the authors of the selected works, and of the literary history of the period within which these works were written. No candidate can pass without satisfying the Examiners in (*b*) and (*c*), or obtain the mark of distinction without reaching a higher standard in (*c*).

The Selected Works of French Literature for December 1899 and June 1900 are taken from the period 1650—1700 A.D., and are as follows:—

Either Pascal, *Lettres Provinciales*, i—x, *or* Pascal, *Pensées*, ed. Brunschvicg, published by Hachette & Co., sections i—vi (pp. 317—518); Molière, *Les Précieuses Ridicules*, *Le Misanthrope*, *Les Femmes Savantes*; Boileau, *Art Poëtique*, c. iii; La Bruyère, *Les Caractères*, cc. vi—viii, xii.

The Selected Works of German Literature for December 1899 and June 1900 are taken from the period 1767—1805 A.D., and are as follows:—

Lessing, *Minna von Barnhelm*; Goethe, *Egmont*, *Hermann und Dorothea*; Schiller, *Balladen*, *Wilhelm Tell*, *Review of Goethe's Egmont*, *Historische Skizzen* (*Egmonts Leben und Tod*, *Belagerung von Antwerpen*).

Italian:

The papers will consist of (*a*) questions on grammar, (*b*) passages for translation into English taken partly from a selected portion of Dante, partly from other works of Dante or from some contemporary author, partly from some modern author, (*c*) a passage or passages of English for translation into Italian, (*d*) questions on the selected portion of Dante. No candidate can pass without satisfying the Examiners in (*b*) and (*c*), or obtain the mark of distinction without reaching a higher standard in (*c*). The selected portion of Dante for December 1899 and June 1900 will be the *Inferno*. Casini's edition of the *Divine Comedy* will be found useful.

* * * * *

We notice with pleasure another new feature, the Oral Examination in French and German.

In June 1900 there will also be an oral examination in French and in German held in Cambridge only in the week preceding or in that following the week in which the paper-work is taken. Candidates taking the oral examination in either language will be required to read aloud and to hold a short conversation with the Examiner bearing partly on Molière's *Le Misanthrope* (if French is taken), or on Goethe's *Hermann und Dorothea* (if German is taken).

Candidates may enter for the oral examination whether they take the rest of the examination at

Cambridge or elsewhere. A special mark will be placed in the Class List against the names of those who satisfy the Examiners in the oral examination in French or in German, provided that they pass or have on a previous occasion passed in the corresponding written examination; and a further mark will be placed against the names of those who do particularly well in either language; but the work in the oral examination will not affect a student's place in the Class List in Group B, nor will it be required for the mark of distinction in French or German.

* * * * *

There can be no doubt that these changes represent a distinct improvement, and we congratulate the Syndics on this fresh evidence of their desire to make this examination a real test of knowledge and not sport for the crammer and agony for the crammed. Perhaps they will see their way before long to recognise the value of demanding an original essay in the foreign language, in addition to the translation from English. It is a pity that this is not more encouraged in our schools.

* * * * *

For the Cambridge Higher Local Cambridge Examination in June there were as many as 855 candidates.

* * * * *

In 1887 Gonville and Caius College gave the first Entrance Scholarships in Modern Languages, an example which has been followed only by King's College. We now learn that the authorities of the same College have decided to offer a scholarship in Russian. The following announcement appeared in April :—

A Scholarship of at least £40 a year, tenable for two years, will be offered for competition among members of the College in their second, third or fourth year of residence for proficiency in the Russian language. Candidates must be British subjects of British descent who (1) have been educated at a Public School in the United Kingdom, or (2) are sons of persons holding appointments abroad in the British Public Service. They must be or have been candidates for a Tripos and must have attained a creditable position in the Annual College Honours Examinations.

The standard of examination for the Scholarship in Russian will be such as may reasonably be expected of candidates who have studied Russian for one year under the University Teacher of Russian. The Scholar elected will be required from time to time to pass further tests in Russian. The Scholarship may in certain cases, at the discretion of the Governing Body, be held with another Foundation or an Exhibition.

It may be mentioned in this connection that a Lectureship in Russian has recently been established at Cambridge.

* * * * *

We borrow the following note from *Education* (Feb. 18), the premature death of which we record with regret :—

In the course of a paper read by Herr O. Schlapp, Edinburgh University, at the annual meeting of the Modern Language Teachers' Association at Edinburgh last Saturday, it was stated that, owing to the existing regulations, German was fast disappearing from the curriculum, not only in boys' schools but also amongst girls.

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On the other hand, we gather from the statistics of the recent Cambridge Higher Local Examination that no less than 90 candidates took German, while 249 took French.

CORRESPONDENCE.

TO THE EDITOR OF 'THE MODERN QUARTERLY OF LANGUAGE AND LITERATURE.'

The County School,
Llandudno, North Wales,
May 17th, 1899.

DEAR SIR,—May I be permitted to take exception to the term 'Intermediate School' which appears in the last number of the Quarterly, on the ground of its being both inaccurate and misleading.

A Welsh County School—the only name 'approved by Her Majesty in Council'—does not occupy a middle position between two other schools, and no little misconception of its nature and functions is traceable to the use of this very questionable and wholly unauthorised expression.

I remain,
Yours faithfully,
J. M. ARCHER THOMSON.

A CLASSIFIED LIST OF RECENT PUBLICATIONS,

WITH REVIEWS AND ANNOUNCEMENTS.

October 1st 1898 to June 1st 1899.

Reference is made to the following journals: *Acad.* (The Academy), *Archiv* (Archiv für das Studium der Neueren Sprachen und Litteraturen), *Athen.* (The Athenæum), The *Bookman*, *Cosm.* (Cosmopolis), *Cl. Rev.* (The Classical Review), *Educ.* (Education), *Educ. Rev.* (The [English] Educational Review), *Educ. Rev. Amer.* (The [American] Educational Review), *Educ. Times* (The Educational Times), *Folklore*, The *Glasgow Herald*, The *Guardian*, *Ill. Lond. News* (The Illustrated London News), *Journ. Educ.* (The Journal of Education), *L.g.r.P.* (Litteraturblatt für germanische und romanische Philologie), *Lit.* (Literature), *Lit. Cbl.* (Litterarisches Centralblatt), *Mod. Lang. Notes* (Modern Language Notes, America), *M.P.* (Le Maître Phonetique), *Neogl.* (Neoglottia), *Neuphil. Cbl.* (Neuphilologisches Centralblatt), *Notes and Queries*, *Neu. Spr.* (Neuere Sprachen), *Pract. Teach.* (The Practical Teacher), *Rev. Intern. Ens.* (Revue Internationale de l'Enseignement), The *School Guardian*, The *Schoolmaster*, The *Scotsman*, The *Speaker*, *Spect.* (The Spectator), The *Times*, *Univ. Corr.* (The University Correspondent), *Univ. Extens.* (The University Extension Journal), *Z.f.d.A.* (Zeitschrift für deutsches Altertum), *Z.f.d.U.* (Zeitschrift für den deutschen Unterricht).

Guide I. (No. 1-184, June 1896) and *Guide* II. (No. 1-157, December 1896): Nos. 1 and 2 of the *Modern Language Teachers' Guide*, edited by WALTER RIPPMANN, copies of which (price 4d., by post 4½d.) can be obtained on application to the Editor of the *Modern Quarterly*.

M. L. Q., '97, No. 1-243: Items in the Classified List in the *Modern Language Quarterly*, No. 1 (July 1897).

M. L. Q. '97, No. 244-423: Items in the Classified List in the *Modern Language Quarterly*, No. 2 (November 1867).

M. Q., '98, No. 1-204: Items in the Classified List in the *Modern Quarterly*, No. 1 (March 1898).

M. Q., '98, No. 205-459: Items in the Classified List in the *Modern Quarterly*, No. 2 (July 1898).

M. Q., '98, No. 460-903: Items in the Classified List in the *Modern Quarterly*, No. 3 (Nov. 1898).

ENGLISH.

A.—LITERATURE.—I. TEXTS.

Addison's Spectator, &c., Selections from. With Introduction by Mrs. BARBAULD. Edited by Mrs. HERBERT MARTIN. Blackie. 1899. Cr. 8vo, pp. 250; 1s. 1

Bookman, March '99, p. 193 (favourable).

Boswell, J. The Life of Samuel Johnson. Routledge. 1898. Cr. 8vo, pp. 534; 1s. 6d. 2

Edmund Burke's Letter to a Noble Lord. Edited, with Introduction and Notes, by ALBERT H. SMYTH. Arnold. 1898. , pp. ; 1s. 6d. 3

Burns. Songs. Dent. 1898. 18mo, pp. 384; 1s. 6d. net; roan, 2s. net. 4

The Works of Lord Byron. A New, Revised and Enlarged Edition, with Illustrations. Letters and Journals. Vol. II. Edited by ROWLAND E. PROTHERO. Murray. 1898. Cr. 8vo, pp. 492; 6s. 5

Athen., 14 Jan. '99, p. 43 (five columns, very favourable); *Lit.*, 17 Dec. '98, p. 562 (a full and very favourable review).

Byron. Childe Harold's Pilgrimage. Edited, with Notes and an Introduction, by EDWARD E. MORRIS. Macmillan. 1899. Cantos I and II, pp. 115; 1s. 9d.; and Cantos III and IV, pp. 168; 1s. 9d. 6

Educ. Times, April '99, p. 196 ("Prof. Morris has done his work with care and completeness"); *School World*, April 99, p. 156 ("very well done . . . notes brief and pointed").

Thomas Carlyle. The Hero as Divinity. With Introduction and Notes by MARK HUNTER, M.A. Bell. 1898. 7½×5 in., pp. lxx+99; 2s. 7

M. Q., '98, No. 213; *Journ. Educ.*, Dec. '98, p. 738 ("thoroughly satisfactory . . . notes rather too full, but well-informed and scholarly . . . good index").

W. Cowper. Selections from Poems. Edited by Professor JAMES O. MURRAY, of Princeton University (Boston). London. 1899. 16mo, pp. ; 5s. 8

—— **The Task.** Book IV. A complete paraphrase, by ERNEST E. DENNEY and P. LYDDON-ROBERTS. Normal Correspondence College Press. 1899. Cr. 8vo, pp. 24; 6d. net. 9

W. Cowper. The Task. Book V. Introduction and Notes by W. T. WEBB. Macmillan. 1898. 12mo, pp. 94; 1s. 10

Educ. Times, Dec. '98, p. 507 ("suggestive and helpful . . . notes plentiful and simple").

De Quincey's Confessions of an Opium Eater. Edited by GEORGE ARMSTRONG WAUCHOPE, M.A., Ph.D. Isbister. 1899. Sm. cr. 8vo, pp. 272; 1s. 6d. 11

School World, May '99, p. 196 ("Introduction and notes dry and often scrappy").

Dryden. Essays on the Drama. Edited, with an Introduction and Notes, by W. J. STRUNK. New York, Holt & Co. 1898. 12mo, pp. xxxviii+180. 12

—— **Palamon and Arcite.** Edited, with Introduction and Notes, by GEORGE E. ELIOT, A.M. Arnold. 1898. 7¼×4¾ in., pp. xii+93; 1s. 6d. 13

Journ. Educ., Dec. '98, p. 739 ("well-informed and simply written"); *School World*, May '99, p. 196 (favourable on the whole).

Goldsmith's Deserted Village. Parsed and analysed. Normal Correspondence College Press. Cr. 8vo, pp. 52; 1s. net. 14

—— **The Vicar of Wakefield.** Edited by Professor W. H. HUDSON. Isbister. 1899. Sm. cr. 8vo, pp. 298; 2s. 15

Gray's Ode on the Spring and the Bard. By D. C. TOVEY, M.A. Cambridge University Press. 1898. Ex. fcap. 8vo, pp. 52; 8d. 16

Educ., 26 Nov. '98, p. 170 ("Mr. Tovey is a safe and scholarly guide"); *Journ. Educ.*, 29 Jan. 99, p. 40.

—— **Bard and Ode on Spring.** Parsed and analysed. Normal Correspondence College Press. 1899. pp. 24; 1s. net. 17

Charles and Mary Lamb. Select Tales from Shakespeare. Introduction and Notes by DAVID FREW. Blackie. 1898. Cr. 8vo, pp. 190; 1s. 6d. 18

Educ. Times, Nov. '98, p. 468 (favourable); *Bookman*, Nov. '98, p. 63 (very favourable); *Lit.*, 29 Oct. '98, p. 396 (finds fault with plan of book).

Charles Lamb. The Adventures of Ulysses. Adapted from George Chapman's translation of the Odyssey. Edited by E. E. SPEIGHT, B.A. With an Introduction by Sir GEORGE BIRDWOOD, K.C.I.E., LL.D. Marshall. 1899. 10d. net. 19

Educ. Times, Apr. '99, p. 196 (favourable, but disagrees with mode of illustration); *Lit.*, 18 Mar. '99, p. 281 (favourable).

T. Kyd. The Spanish Tragedy. Edited, with Preface, Notes and Glossary, by J. SCHICK. Dent. 1898. 16mo, pp. 192; 1s. 20

Macaulay. The Life and Writings of Addison. With Notes and Appendix by R. F. WINCH. Macmillan. 1898. Globe 8vo, pp. 220; 2s. 6d. 21

Educ. Times, Nov. '98, p. 464 ("notes abundant and give ample information").

—— **John Bunyan.** Edited, with Introduction and Notes, by ARTHUR D. INNES. Cambridge University Press. 1898. Post 8vo, pp. 64; 1s. 22

M. Q., '98, No. 487; *Educ. Times*, Nov. '98, p. 465 (fairly favourable; condemns the editor's estimate of Macaulay); *School World*, Jan. '99, p. 34 ("masterly introduction"); *Jour. Educ.*, Jan. '99, p. 40 (fairly favourable).

—— **Horatius.** Introduction and Notes by ALEX. M. TROTTER, M.A. Chambers. 1898. Post 8vo, pp. 32; 2d. 23

—— **Essay on Milton.** Edited by H. B. COTTERILL, M.A. Macmillan. 1899. Cr. 8vo, pp. 206; 2s. 6d. 24

Educ. Times, May '99, p. 232 ("notes thorough and free from trivialities, but occasionally too condensed to be clear and overloaded with quotations").

—— **Essay on Milton.** Edited, with Introduction and Notes, by JOHN DOWNIE. Blackie. 1899. Cr. 8vo, pp. 150; 2s. 25

Educ. Times, May '99, p. 232 (favourable; thinks rather too much attention is given to stylistic niceties); *Bookman*, May '99, p. 59 ("capital students' edition").

—— **The Lays of Ancient Rome, and other Poems.** Edited, with Introduction and Notes, by J. H. FLATHER, M.A. Cambridge University Press. 1899. Ex. fcap. 8vo, pp. 198; 1s. 6d. 26

Jour. Educ., May '99, p. 318 ("introduction useful; notes rather too full"); *School World*, Mar. '99, p. 114 ("notes brief and pointed").

—— **Essays on William Pitt, Earl of Chatham.** By R. F. WINCH. Macmillan. 1898. 12mo, pp. 240; 2s. 6d. 27

Educ., 1 Oct. 98, p. 122 ("notes scholarly and not too long"); *School World*, Jan. '99, p. 34 ("very carefully edited").

Milton, The Shorter Poems of. With Preface, Introduction, and Notes by ANDREW J. GEORGE, M.A. Macmillan. 1898. $6\frac{1}{2} \times 4\frac{1}{2}$ in., pp. xxvi+209; 3s. 6d. 28

M. Q., '98, No. 494; *Journ. Educ.*, Jan. '99, p. 39 (this edition "not one of the best," owing to lack of knowledge as to what is required in the way of notes).

—— **Comus and Lycidas.** Edited, with Introduction, Notes, Glossary, and Appendix, by A. W. VERITY, M.A. Cambridge University Press. 1898. Post 8vo, pp. lvi+208; 2s. 29

M. Q., '98, No. 497; *Educ. Times*, Nov. '98, p. 465 (very favourable indeed); *School World*, Jan. '99, p. 34 ("extremely well done").

—— **Comus.** Complete paraphrase, by ERNEST E. DENNEY and P. LYDDON-ROBERTS. Normal Correspondence College Press. 1899. Cr. 8vo, pp. 28; 6d. net. 30

—— **Lycidas.** Complete paraphrase, by ERNEST E. DENNEY and P. LYDDON-ROBERTS. Normal Correspondence College Press. 1899. Cr. 8vo, pp. 8; 6d. net. 31

Pope. Essay on Man. With Introduction and Notes by F. RYLAND, M.A. Bell. 1898. $7\frac{1}{4} \times 5$ in., pp. xxvi+95; 1s. 6d. 32

M. Q., '98, No. 500; *Journ. Educ.*, Dec. '98, p. 738 (very favourable; annotation concise and to the point; literary taste manifest).

—— **Essay on Man.** Epistle IV. Evans's Notes, with paraphrase, by ADA S. BAILEY. For Pupil Teachers and Queen's Scholarship Candidates. Simpkin. 1899. Cr. 8vo, pp. 52; 10d. 33

Pope. Essay on Man. Epistle IV, parsed and analysed. By E. E. DENNEY and P. LYDDON-ROBERTS. Normal Correspondence College Press. 1899. pp. 52; 1s. net. 34

"Sir Walter Scott Continuous Readers." (1) Quentin Durward. By H. W. ORD, B.A. $7 \times 4\frac{1}{2}$ in., pp. xxvi+213; 1s. net. **(2) Battle-pieces in Prose and Verse from Sir Walter Scott.** By J. HIGHAM, M.A. Same size, pp. 186; 1s. net. Black. 1899. 35

Journ. Educ., Feb. '99, p. 125 (favourable).

Shakespeare, The Works of. Edited, with Introduction and Notes, by C. H. HERFORD, Litt. D. (The Eversley Edition.) Vol. I. Macmillan. 1899. 5s. 36

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Dante. The Purgatory. Part II. The Earthly Paradise (Cantos 28-33). An experiment in Literal Verse Translation. By CHARLES LANCELOT SHADWELL. Introduction by JOHN EARLE. Macmillan. 1899. Extra cr. 8vo, pp. 238; 5s. net. 503

Lit., 1 April '99, p. 329 ("the most interesting portion is the introduction"); *Bookman*, April '99, p. 18 (adverse to introduction; "the translation done with amazing faithfulness").

——— **Some Similes from the 'Paradiso.'** Collected and Translated by C. BLOUNT. Chapman. 1898. Cr. 8vo, pp. ; 3s. 6d. 504

Bookman, Nov. '98, p. 62 (favourable).

B. Wiese und E. Pèrcopo. Geschichte der italien Literatur von den ältesten Zeiten bis zur Gegenwart. Mit 160 Abbildungen im Text, 31 Tafeln in Farbendruck, Holzschnitt und Kupferätzung und 8 Facs. Beil. 1. Lfg. Leipzig, Bibliogr. Institut. In 14 Lfg. zu je M. 1 oder in Halbleder geb. 16mo. 505

Nencioni, Enr. Saggi critici di litteratura italiana, preceduti da uno scritto di Gabr. d'Annunzio. Firenze, Le Monnier. Pp. xxii+381 conritratto. 16. 4l. 506

Contents:—1. La letteratura mistica; 2. La lirica del rinascimento; 3. Torquato Tasso; 4. Barocchismo; 5. Le tre pazzie (Orlando, Lear, Don Quijote); 6. L'umorismo e gli umoristi; 7. Gli scritti letterari di Giuseppe Mazzini; 8. La musica nella letteratura; 9. Le memorie inedite di Giuseppe Giusti; 10. Andrea Maffei; 11. Nicolò Tommaseo; 12. Giosuè Carducci; 13. Le Nuovo odi barbare; 14. Confessioni e battaglie; 15. Piemonte.

Francesco de Sanctis. La letteratura italiana nel secolo XIX., scuola liberale—scuola democratica. Lezioni raccolte de Francesco Torraca e publicate con prefazione e note di Benedetto Croce. Napoli, Morano. 1897. 8vo, pp. xxxviii+581; 5l. 507

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Italienische Dichter der Gegenwart. Von Valerie Matthes. Berlin, Duncker. 8vo, pp. ; 4mo. 508

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Petrarch: The First Modern Scholar and Man of Letters. By James H. Robinson and Henry W. Rolfe. Putnam. 8¼×5¼in., pp. x+436; 9s. 510

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C. Nyrop. Prose e poesie italiane, scelte e annotate. Kopenhagen, Schubothe. 1898. 8vo, pp. ; 2kr.80ö. 511

Prose e Tragedie scelte di Silvio Pellico, con proemio di Francesco D'Ovido. Milan, Hoepli. 1898. 7½×5in., pp. xxxiv+144; 1l. 512

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Luca Beltrami. Alessandro Manzoni. Con 9 Autografi e 58 Illustr. Milano, Hoepli. 1898. Large 8vo, pp. 190; 3l. 514

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Ernesto Corti. Conversazioni distoria e critica letteraria, d'estetica e arte di leggere, per uso della gioventù studiosa. Milano. 1898. 8vo, pp. 276; 2l.50. 516

Early Italian Love Stories. Taken from the Originals by Una Taylor. With thirteen Illustrations by Henry J. Ford. Longmans. 1899. Cr. 8vo, pp. xii+144; 15s. net. 517

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J. Swift. Viaggi di Gulliver in alcune remote regioni del mondo (Lilliput e Brobdignac). Presentati al pubblico Italiano da L. de Marchi. Milano. 8vo, pp. 212; 4l.50. 518

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B.—LANGUAGE.

Italian Principia. Part I. Murray. 1899. Sixth edition, revised by C. F. Coscia. Murray. 1899. Cr. 8vo, pp. 258; 3s. 6d. 520

Elementary Italian Grammar. By P. Motti. Low. 1898. Cr. 8vo, pp. ; 2s. 521

Itallan Dialogues. By P. Motti. Low. 1898. Cr. 8vo, pp. ; 2s. 522

L'italiano parlato. Frasi usuali giornaliere con transcrizione fonetica di Frederico Kërschner. Leipzig, O. R. Reisland. 1898. 8vo, pp. x+93; 523

A version of Franke's *Phrases de tous les jours*.
L. g. r. P., 10, p. 342 (a favourable notice by *K. Vossler*).

Libre, Nuovo, di letture italiane per le classi inferiori delle scuole medie. Parte I. Triest, Schimpff. 1899. Large 8vo, pp. 279; 2l. 524

Grammatik der italienischen Umgangssprache. Von Romeo Lovera. Leipzig, Teubner. 1899. Large 8vo, pp. ix+177; 2m. 525

Lehrbuch der italienischen Sprache, mit einer Karte von Italien. Von Otto Boerner und Romeo Lovera. Leipzig, Teubner. 1899. Large 8vo, pp. xi+243; 2m.60. 526

New Pocket Dictionary of English and Italian Languages. English-Italian and Italian-English, containing the most useful Daily and Commercial Terms, with Comparative Tables of Money, Measures, &c.; Proper Names, Abbreviations, &c. Compiled by E. Stokes. Eyre & Spottiswoode. 1899. 32mo, pp. 534; 1s. 527

SPANISH.

A History of Spanish Literature. By J. Fitzmaurice-Kelly. Heinemann. 1898. Ex. cr. 8vo, pp. 434; 6s. 528

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Calderon. Drames religieux. (Les Cheveux d'Absalon—La Vierge du Sagrario—Le Purgatoire de Saint Patrice.) Par L. Rouanet. Traduits pour la première fois avec des notices et des notes. Paris, 1899. 8vo, pp. 404; 8fr. 529

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Journ. Educ., Feb. '99, p. 123 (very favourable).

Cervantes. By Mrs. Oliphant. London. 1899. 12mo, pp. 222; 1s. 531

Lope de Vega und seine Komödien. Von Wolfgang von Wurzbach. Mit Porträt. Leipzig, Seele & Co. 1899. Large 8vo, pp. ii+262; . 532

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Don Quixote de la Mancha. (El Ingenioso Hildalgo.) Composed by Miguel de Cervantes Saavedra. Translated by Charles Jarvis. Introduction by H. Morley. Routledge. 1898. Ex. cr. 8vo, pp. 294; 2s. 6d. 533

A Short History of Spain. By M. P. Parmele. New York. 1898. 12mo, pp. xiii+167; 60cts. 534

Spain: its Greatness and Decay (1479—1788). By M. A. S. Hume. Introduction by Edward Armstrong. London, Clay. 1899. Cr. 8vo, pp. 470; 6s. 535

Athen., 15 April '99, p. 464 ("sensible, general outlines sound; too many trivial slips"); *Lit.*, 4 Feb. '99, p. 112 ("on the whole, very well done"); *Lit. Cbl.*, '99, No. 17, p. 581 (a favourable notice by *K. H.*).

A Child's History of Spain. By Leonard Williams. Unwin. 1899. Long 8vo, pp. 302; 2s. 6d. 536

Tourist's Vademecum of Spanish Colloquial Conversation. With Vocabularies, &c. London, Pitman. 1899. 6½×4¼ in., pp. 59; . 537

Athen., 13 May '99, p. 594 ("may prove useful").

Pitman's Practical Spanish Instructor. Pitman. 1898. A Weekly Pamphlet. 1½d. 538

Bookman, Nov. '98, p. 643 ("clerks in mercantile houses may find this worthy of their attention").

Spanish Reader. By Sauer-Röhrich. Low. 1898. Cr. 8vo, pp. ; 2s. 539

First Spanish Reader. With Brief Vocabulary. Questions in English on Text. By J. A. Nunez. Hirschfeld. 1899. Cr 8vo., pp. 206; 2s. 6d. 540

Second Spanish Reader. With Brief Vocabulary. Questions in English on Text. By J. A. NUNEZ. Hirschfeld. 1899. Cr. 8vo, pp. 260; 3s. 541

Spanish Dialogues. By SAUER-CORKRAN. Low. 1898. Cr. 8vo, pp. ; 2s. 542

Elementary Spanish Grammar. By L. PAVIA. Low. 1898. Cr. 8vo, pp. ; 2s. 543

English-Spanish Conversation Dictionary. With Spanish-English Vocabulary and Grammatical Appendix. Compiled by JÄSCHKE. Nutt. 1899. 32mo, pp. 460; 3s. 6d. 544

OTHER MODERN LANGUAGES.

A History of Bohemian Literature. By FRANCIS, COUNT LÜTZOW. Heinemann. 1899. Ex. cr. 8vo, pp. 438; 6s. 545

Lit., 3 June '99, p. 564 (not favourable); *Morning Post*, 1 June, 1898.—"Altogether this book is one of the most attractive of the series; it deals with an interesting subject in an able and impartial manner, and it is written in excellent English. . . . Bohemia is fortunate in having so able an exponent of its national thought and literature."

A Grammar of the Bohemian or Čech Language. By W. R. MORFILL. Clarendon Press. 1899. Cr. 8vo, pp. ; 6s. 546

Athen., June 3, '99, p. 684 (very favourable).

Unterrichtsbriefe für das Selbst-Studium der neugriechischen Sprache nach der Methode Toussaint-Langenscheidt. Kursus I: 14 Briefe. Leipzig, Haberland. 1898. Large 8vo, pp. 225; 50pf. each letter. 547

Lit. Cbl., '98, No. 41, p. 1655 (a notice by *A. Th.*, favourable; "the author apparently presupposes little knowledge of the elements of grammar").

Hungarian Literature: an Historical and Critical Survey. With authentic Map of Hungary. By E. REICH. Jarrold. 1898. Cr. 8vo, pp. 272; 6s. 548

Athen., 3 Dec. '98, p. 785 ("a useful guide"); *Bookman*, Jan. '99, p. 114 (a review by *R. Nisbet Bain*: "a conscientious and useful book"); *Lit.*, 12 Nov. '98, p. 437 (favourable).

Hungarian Literature. By Dr. ZOLTAN BRÖTHY. Heinemann. [*In preparation.* 549

History of Japanese Literature. By W. G. ASTON. Heinemann. 1899. Ex. cr. 8vo, pp. 420; 6s. 550

Lit., 25 Feb. '99, p. 193 (a very favourable review by *Sir Edwin Arnold*); *Athen.*, 6 May '99, p. 556 ("extremely interesting, readable and scholarly"); *Educ. Times*, June '99, p. 264 (very favourable); *Bookman*, May '99, p. 49 (a very favourable review by *Douglas Sladen*).

Le Théâtre au Portugal. By HENRI LYONNET. Ollendorf, Paris. 1898. 7×4½ in., pp. 298; 3fr.50. 551

Lit., 11 Feb. '99, p. 142 (favourable).

Russian Reader. Lermontof's Modern Hero. With English Translation and Biographical Sketch by IVAN NESTOR SCHNURMANN. Cambridge University Press. 1899. Ex. fcap. 8vo, pp. xx+403; 8s. 552

Langue russe à la portée de tout le monde, avec prononciation figurée en caractères français. Par B. DESPIERRE. Paris, Delagrave. 1898. 12mo, pp. ; 3fr. 553

Russische Fibel. By ADOLPH GARBELL. Grevel. 1899. 554

Elemente der russischen Sprachlehre. By. A. GARBELL. Berlin, Langenscheidt. 1899. 555

Modern Scandinavian Literature. By GEORGE BRANDES. Heinemann. [*In preparation.* 556

Die skandinavische Litteratur und ihre Tendenzen, nebst anderen Essays. Von M. HERZFELD. Berlin, Schuster & Loeffler. 1898. 8vo, pp. viii+227; 3m. 557

Perfekt Schwedisch Sprechen. Mit Aussprache. Von J. LUNDSTRÖM. Berlin, Steinitz. 1899. 8vo, pp. 56; 1m. 558

Welsh Grammar for Schools. By E. ANWYL. Based on Principles and Requirements of Grammatical Society. Sonnenschein. 1899. Cr. 8vo, Part I, pp. 188; 5s. Part II, Syntax, pp. 102; 2s. 6d. 559

M. Q., 98, No. 160, 884.

The Scholar's Handbook (Bilingual) of the English and Welsh Languages (adapted to requirements of schools in Wales). Part I. By T. BOWEN. Simpkin. 1898. Cr. 8vo, pp. 112; 9d. 560

The Welsh People: Their Origin, Language, and History. Edited by Professor RHYS and Mr. DAVID BRYNMOR JONES, Q.C., M.P. Fisher Unwin. [*In preparation.* 561

The History of Yiddish Literature in the Nineteenth Century. By L. WIENER. (New York), London. 1899. 8vo, pp. ; 10s. 6d. 562

THE MIDDLE AGES.

OLD AND MIDDLE ENGLISH, &c.

Chaucer for Schools, with Story of his Times and his Work. By Mrs. H. R. HAWEIS. New edition, Corrections, Additions, and Front. Chatto. 1899. 8vo, pp. 216; 2s. 6d. 563

Educ. Times, April '99, p. 196 (very favourable).

The Works of Geoffrey Chaucer. Edited by ALFRED W. POLLARD, H. FRANK HEATH, MARK H. LIDDELL, and W. S. MCCORMICK. Macmillan. 1899. Cr. 8vo, pp. lii+772; 3s. 6d. 564

M. Q., '98, No. 416, 835; *Athen.*, 4 March '99, p. 268 (three columns, very favourable); *Lit. Cbl.*, '99, No. 18, p. 629 (a very favourable notice by *R. W[ülker]*).

Word-stress in English. By GEORGE J. TAMSON. A Short Treatise on the Accentuation of Words in Middle-English as Compared with the Stress in Old and Modern English. Halle. 1898. Niemeyer. Large 8vo, pp. xiii+164; 565

Lit. Cbl., '99, No. 13, p. 449 (a very favourable notice by *F. H[o]th[u]s[e]n*).

Sir Gawain and the Green Knight: Middle-English Arthurian Romance retold in Modern Prose, with Introduction and Notes by JESSIE L. WESTON. Nutt. 1898. 16mo, pp. 110; 2s. 566

Bookman, Feb. '99, p. 158 (favourable).

Anglo-Saxon Reader for beginners in Oldest English, prepared with Grammar, Notes and Vocabulary. By W. M. BASKERVIL and J. A. HARRISON. New York, Barnes & Co. 1898. 12mo, pp. iv+176; 567

J. Schipper. König Alfred's Übersetzung von Bedas Kirchengeschichte. Part II. Section 1. 13m. 568

King Alfred's Old English Version of Boethius' De Consolatione Philosophiæ. Edited from the MSS., with Introduction, Critical Notes and Glossary, by WALTER JOHN SEDGEFIELD, M.A. Melb., B.A. Cantab. Clarendon Press. 1899. Cr. 8vo, pp. xliv+328; 10s. 6d. 569

Athen., 22 April '99, p. 494 (favourable on the whole); *Lit.*, 1 April '99, p. 329 ("a valuable acquisition").

Kynewulf, der Bischof und Dichter, Untersuchungen über seine Werke und sein Leben. Von Dr. MORITZ TRAUTMANN, Ord. Professor an der Universität Bonn. Bonn, P. Hanstein's Verlag, 1898. pp. viii+123; 3m.60. 570

L. g. r. P., '99, No. 1, p. 10 (a full and appreciative review by *T. Sarrazin*).

Die Handschrift von Exeter: Metra des Boetius, Salomo u. Saturn, die Psalmen. Part II. Von B. ASSMAN. 12m. 571

The Tale of Beowulf, sometime King of the Folk of the Wedergeats. Translated by WILLIAM MORRIS and A. J. WYATT. New edition. Longmans. 1898. Cr. 8vo, pp. ; 6s. 572

Notes on Beowulf. By T. ARNOLD. Longmans. 1898. 12mo, pp. ; 3s. 6d. 573
School World, March '99, p. 113 ("ably managed"); *Lit.*, 22 Oct. '98, p. 372 (favourable).

Altenglische Dichtungen (Beowulf, Elene u. a.) in wortgetreuer Übersetzung. Von H. STEINECK. Leipzig, Reisland. 1898. Large 8vo, pp. ; 3m. 574

A Concise Anglo-Saxon Dictionary. By J. R. C. HALL. Cheap Edition. 4to., 7s. 6d. 575

Home of the Eddic Poems, with especial reference to the Helgi Lays. By S. BUGGE. Revised edition with new Introduction concerning Old Norse Mythology by the Author. Translated from Norwegian by WM. HENRY SCHOFIELD. Nutt. 1899. Cr. 8vo, pp. 487; 12s. net. 576

Gotische Sprachdenkmäler mit Grammatik, Übersetzung und Erläuterungen. Von HERMANN JANTZEN. Sammlung Göschen. Nr. 79. Leipzig. 1898. Small 8vo, pp. 137; 80pf. 577
L. g. r. P., April '99, p. 115 (commended by *Wilhelm Horn*).

Laut-und Formenlehre der Altgermanischen Dialekte. Zum Gebrauch für Studierende dargestellt von R. BETHGE, O. BREMER, F. DIETER, F. HARTMANN und W. SCHLÜTER. Leipzig, Reisland. 1898. Large 8vo., pp. xxxv+343; 7m. 578

Étude comparée des langues vivantes d'origine Germanique. Par JULIEN MELON. Première partie. Premier fascicule. Namur, Wesmael-Chartier. 1899. Large 8vo, pp. xl+183; . 579

Éléments de Grammaire Comparée des Principaux Idiomes Germaniques. Par P. REGNAUD. pp. ; 2fr.50. 580

OLD FRENCH.

Li livres du gouvernement des rois. A Thirteenth-century French version of Egidio Colonna's treatise "De regimine principum," now first published from the Kerr MS., together with Introduction and Notes. By SAMUEL PAUL MOLENAER, A.M. New York, The Macmillan Co. 1899. Large 8vo, pp. xlii+461; 12s. 6d. net. 581

Specimens of Early French. By Prof. H. A. STRONG. Blackwood & Sons. [*In preparation.* 582

The Chronicles of England, France, and Spain, &c. By Sir J. FROISSART. Routledge. 1898. Epitomised edition. Extra cr. 8vo, pp. 512; 2s. 6d. 583

Aucassin und Nicolete. Mit Paradigmen und Glossar von HERM. SUCHIER 4. Aufl. Paderborn, F. Schöningh. Large 8vo, pp. xi+121; 2m.50. 584

Chansons de Geste: Roland, Almeri de Narbonne, Le Couronnement de Louis. Par LEON CLEDAT. Paris, Garnier Frères. 1899. 8vo, pp. 462; . 585

La Chanson de Roland. Traduite en vers par MAURICE BOUCHOR. Paris, Hachette et Cie. 1899. 16mo, pp. 174; 1fr. 586

Le Roman Breton en France au Moyen-âge. Par PAUL MARCHOT. Fribourg, B. Veith. Large 8vo, pp. ; 1m.20. 587

Zwei altfranzösische Dichtungen: La chastelaine de Saint Gille. Du chevalier au barisel. Neu herausgegeben von O. SCHULTZ-GORA. Halle a/S., Niemeyer. 1899. 8vo, pp. vi+193; . 588

Étude comparative de la langue française, avec l'hébreu, le grec, le latin, et principalement avec l'allemand et l'anglais. Par A. WEILL. Paris, Sauvaitre. 8vo, pp. xxvi+100; 2fr.50. 589

Albino, Salvatore. Origine de la langue Francaise et son développement historique. Napoli, casa edit. Poliglotta. 1898. 16mo, pp. 64; . 590

Romanische studien. Veröffentlicht von EMIL EBERING. 3. RUD. TOBLER. Die altprovenzalische Version der "Disticha Catonis." Berlin, Ebering. 1898. Large 8vo, pp. 104; 2m.40. 591

OLD GERMAN.

Vondel's Lucifer. Translated from the Dutch by L. C. VAN NOPPEN. Continental Publishing Co. 1898. 592

A Middle High-German Primer. With Grammar, Notes, and Glossary. By JOSEPH WRIGHT, M.A., Ph.D., D.C.L., Deputy Professor of Comparative Philology in the University of Oxford. Extra fcap. 8vo, pp. viii+126; 3s. 6d. 593

We gladly welcome a new edition of Dr. Wright's excellent Primer, which by personal experience we have found to be the best introduction to Middle High-German for English Students. The plan and scope of the book have remained unaltered, while the chapter on phonology has been improved by a few editions and changes.

As we hope to see many more editions of the book, we give a list of misprints and omissions we have noticed—

p. 91 ('Nibelungenlied,' l. 52): read
"ob er mir helfen welle den küenen Sifriden plagen."

p. 102 (Notes on 'der arme Heinrich'):
the datives in lines 196 and 216 require a note, see Paul's 'M. H.-G. Grammar,' § 248.

p. 105: (ahte), neither of the translations given will do for 'der arme Heinrich,' l. 296. Add "position in life."

p. 105: Insert "asche *wf.* ash," which occurs in 'der a. Heinrich,' l. 108.

p. 106: Insert "bedriezen, sv. II, annoy, displease," which occurs in 'D. A. H.,' l. 405.

p. 107: "dar nach," occurring in Walther v. d. Vogelweide, should either be dealt with here or in the notes.

p. 109: The translation given for "erbeiten" is insufficient for l. 297 in 'D. A. H.' Add "harden." A note is also required to the effect that "erbeiten" stands for "erbeiteten."

p. 110: (gedingen), add "hope," the translation required in 'D.A.H.,' l. 194.

p. 111: (gemeit), add "bold."

p. 115: (merken), add "remember," the translation required for 'D. A. H.,' l. 468.

p. 117: (riche), in 'D. A. H.', l. 313. The word is used in the sense of "king or emperor," which should be stated here or in a note.

p. 119: Insert "spengen *wv.*, to mount, stud, furnish," occurring 'Nib.', l. 147.

p. 123: (vliezen), two different verbs (vliezen and vliesen) are given under one form. It should read vliesen=verliesen, sv. II, lose, ruin, destroy; vliezen, sv. II, flow, swim.

p. 124: (warnen), add "warn" required for 'Nib.,' l. 116.

p. 125: (widerstan) add "be loathsome or repugnant to," the translation required for 'D. A. H.,' l. 135.

Fdlr.

Mittelhochdeutsches Lesebuch mit Grammatik und Wörterbuch. Von Dr. A. BACHMANN. Zürich, Fäsi & Beer. 1898. 8vo, pp. xxxii+274; . 594
Mod. Lang. Notes, Mar. '99, p. 181 (a very favourable notice by *H. C. G. von Jagemann*).

Liederhandschrift, die grosse Heidelberger. In getreuem Textabdruck hrsg. von FRIEDR. PFAFF. 1. Abth. Mit Titelbild. Heidelberg, Winter. 1898. Large 8vo, pp. 319; 5m. 595

Hagen, P., und Lanschan, Th. Auswahl aus den höfischen Epikern des deutschen Mittelalters. Für den Schulgebrauch hrsg. 1. und 2. Bändchen. 12o. M. 1.40. 1. Hartmann v. Aue und Gottfried v. Strassburg. Pp. 104. 2. Wolfram v. Eschenbach. Pp. 79. 596

Zu Wolframs Parzival. Von S. SINGER. Halle, M. Niemeyer. 8vo, pp. 102; 2m.40. 597

Étude sur Hartmann d'Aue. Par Dr. F. PIQUET. Paris, Leroux. 1898. Large 8vo, pp. xiii+385; . 598
Lit. Ctl., 98. No. 40, p. 1622 (a favourable notice).

Das Nibelungenlied. Für den Schulgebrauch hrsg. von OSKAR HENKE. Leipzig, Freytag. 1898. 8vo. pp. ; 1m. 599

Otfried und die übrigen Weissenburger Schreiber des 9. Jahrh. Von P. PIPER. Frankfurt a/M., F. Enneccerus. 30 Fcsm.-Tafeln in Lichtdr. u. 12 Fcsm.-Autotyp. Imp. 4to, pp. 24; 21m. 600

On the Use of Classical Metres in English. By W. J. STONE. Frowde. 1899. 8vo, pp. ; 1s. net (privately printed). 633

Educ. Times, April '99, p. 192 ("we remain unconvinced").

La Versification française et ses nouveaux théoriciens. Les Règles classiques et les Libertés modernes. Par C. AUBERTIN. Paris, Belin frères. 12mo, pp. 323; . 634

Le Vers Français et les Prosodies Modernes. Par JULES GUILLIAUME. Paris, Fontemoing. 8vo, pp. ; 6fr. 635

The Technique of the French Alexandrine. By HUGO P. THIEME. Ann Arbor, The Inland Press. 1899. Pamphlet, pp. 71. 636

Beiträge zur deutschen Metrik. Von E. A. MEYER. Diss. Marburg. 1898. 8vo, pp. 55. 637

PHONETICS.

GENERAL.

Fonetik en systematisk fremstilling af læren om sproglyd. Von OTTO JESPERSEN. Andet Hefte: Den specielle dels begyndelse. Kopenhagen, Schubothe. 1898. 8vo, pp. 171-328; . 638

For First Part, cp. *M. Q.*, '98, No. 879; *Lit. Cbl.* '99, No. 13, p. 448 (a very favourable notice by *W. V[ietor]*).

Elements of Phonetics, English, French and German. Translated and adapted by WALTER RIPPMANN from Professor Vietor's 'Kleine Phonetik.' Dent. 1899. 12mo, pp. 156; 2s. 6d. net. 639

Educ. Times, April '99, p. 195.

A Manual of Elementary Phonetics. By A. W. BURT. Toronto, The Copp. Clark Co., Ltd. 1898. 8vo, pp. v+93; . 640

Mod. Lang. Notes, April '99, p. 246 (not very favourable).

Principes de Phonétique Expérimentale. Par L'ABBÉ ROUSSELOT. Première Partie. Paris, Welter. 1898. 8vo, L'ouvrage aura 2 parties: prix environ 20fr. 641

Zur Lautschrift. Von O. BREMER. Leipzig, Breitkopf & Härtel. 1898. Large 8vo, pp. 21; 75pf. 642

C. Dittl. Sprachlaute und Lautschrift. Reine und dialektische Aussprache. Lateinisches Reformalphabet. Physiologische Lautschrift. Naturschrift. Volks-Phonopsychologie. Mit 1 Übersichtstafel. Graz, Cieslar. 8vo, pp. 14; 50pf. 643

Die Behandlung stammelnder und stotternder Schüleur. Von ROBERT MUTKE. Mit 1 Übungstafel für Stotternde. Breslau, F. Gaerlich. 1898. 8vo, pp. 30; 60pf. 644

ENGLISH.

Northern English Phonetics. Grammar and Texts. By R. J. LLOYD. Nutt. 1899. 12mo, pp. 133; 3s. net. 645

The Speaking Voice: Its Development and Preservation. By Mrs. EMIL BEHNKE. Part II. Curwen. 1899. Cr. 8vo, pp. 166, 2s. 6d. 646

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A Practical Handbook on Elocution. By ROSE I. PATRY. John Heywood. 1899. , ; 1s. 6d. 647

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No one can acquire a good French pronounciation from the perusal of this or any other book; and the "plain-English" method must inevitably lead to a thoroughly "Stratford-atte-Bowe" mangling of French.

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5 Kapitel vom Erlernen fremder Sprachen. Von E. v. SALLWÜRK. Berlin, R. Gaertner. Large 8vo, pp. iv+87; 1m.40pf. 663

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Logic: Deductive and Inductive. By CARVETH READ. Grant Richards. 1899. , pp. ; 6s. 693

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Mr. Rippmann regrets that, owing to delays in the printing, he was unable to make the list more full, especially with regard to the insertion of reviews. Even to produce this incomplete list has entailed considerable labour, and Mr. Rippmann would be grateful to any one who would volunteer help in this section of the Quarterly.

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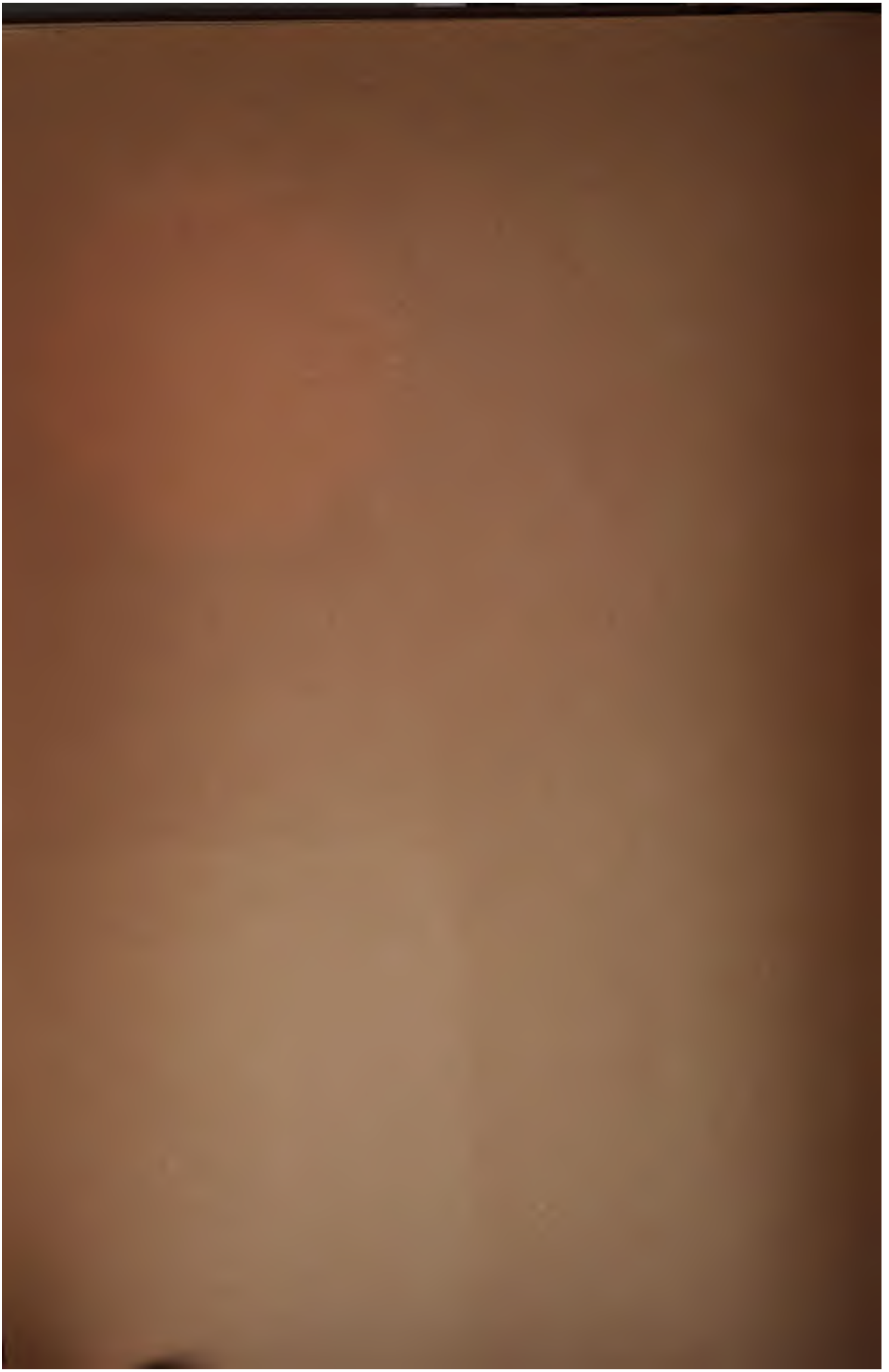

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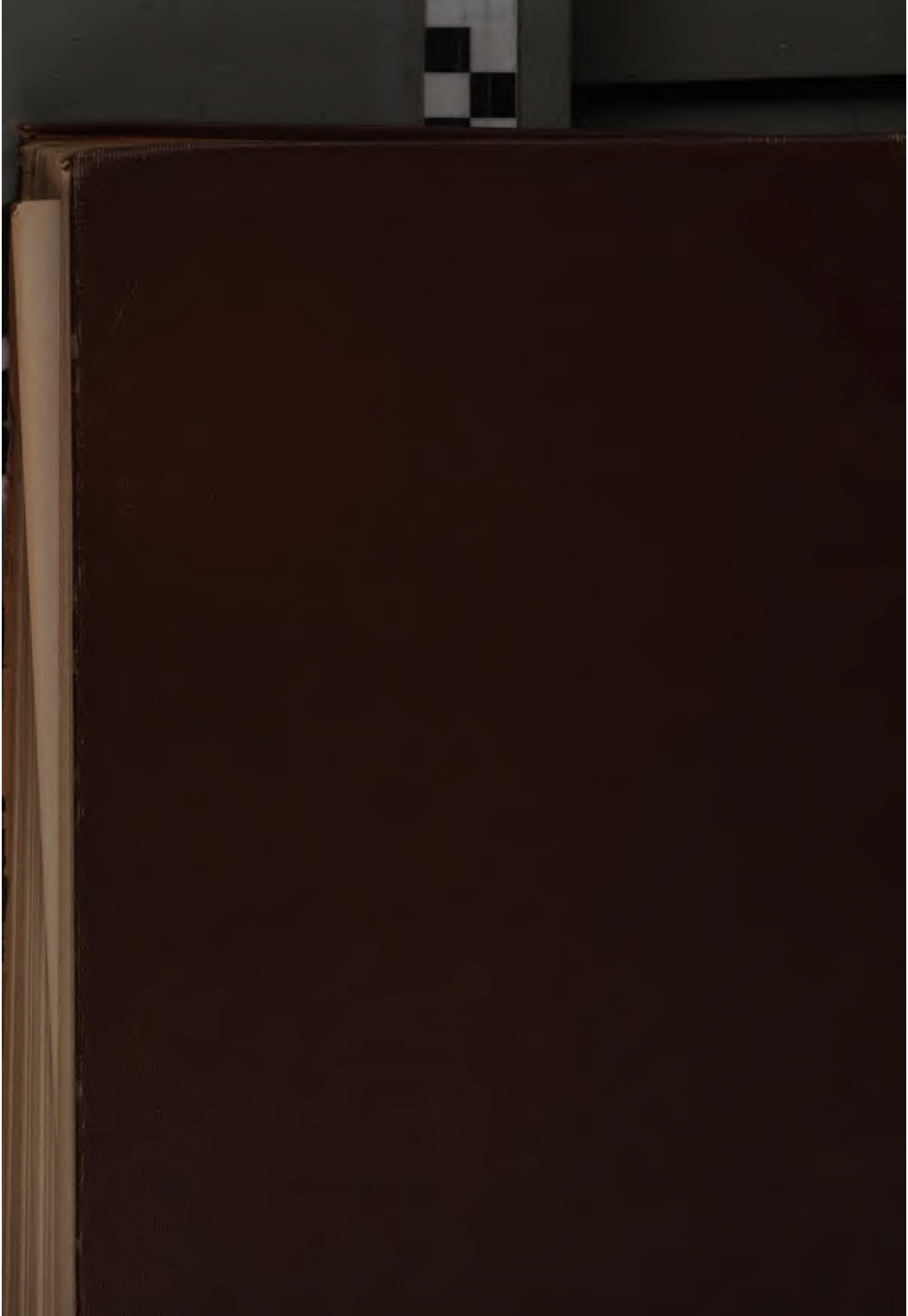
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